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Creative Rest Centres of Russia

Jan Sibelius On His 80th Birthday

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NOVEMBER 15, 1945

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Joan Tennyson Heard on Great Moments in Music,

FRANCES GREER and NINO MARTINI
at Montreal's St. Denis Theatre, where Miss Greer made her first appearance as Siebel in Faust, with the tenor in the title role.

WERNER GEBAUER,
violinist, after his concert at the USO Canteen in Washington, is serenaded by musical colleagues from the Navy.

T/SGT. FREDERIC BALASZ,
violinist, discusses his program for the Regional Conference of the National Federation of Music Clubs, Shreveport, La., with Mrs. Luther Beene (standing center), chairman of the conference; Mrs. Malcolm J. Dougherty, State President, and (seated) Mrs. Guy Patterson Gannett, National President.

GIULIO GARI,
in debut this season with the City Center Opera. He appeared in several roles, and was especially commended for his fine voice production and telling portrayal as Rodolfo in Boheme. Mr. Gari is an artist pupil of Sally Leff, composer and teacher.

MARGUERITE KOZENN,
soprano, Stefan Frenkel, violin; Ralph Oxman, cello, and Julius Chajes, pianist, rehearsing H. Zilcher's Rococo Suite, given its first American performance in Town Hall last month.

ANNAJEAN BROWN,
New York contralto, was presented by Sigma Alpha Iota in Des Moines, in a benefit recital for the fraternity's local Scholarship Fund, established in honor of Kathleen Davison, national president.

←
PIETRO CIMARA,
conductor of the Metropolitan Opera, rehearsing for his appearances with the San Francisco Opera in the latter city. (Photo by R. Strohmeyer)

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Dr. Damrosch's Tribute

A nobly touching tribute was voiced by Dr. Walter Damrosch at the funeral service for Leonard Liebling, late Editor-in-Chief of the Musical Courier, before an assemblage of several hundred persons prominent in music and other arts. Preceding the address, Felix Salmond played a cello arrangement of the Adagio from Bach's Organ Toccata and Fugue in C Major. Dr. Damrosch said:

"To all of us present here today the passing away of Leonard Liebling is a serious loss and leaves a vacancy which cannot be filled.

"His whole life was remarkable and in many respects unique. It consisted of a great affection for his family and his many friends—and also a wonderful devotion and deep understanding of all the arts—literature, painting, sculpture and—above all—music. He studied the piano with Godowsky and composition with Urban in Europe, and returned to America as an accomplished musician. But soon he demonstrated himself also as a remarkable writer on music and musicians. His writings show a deep understanding of the great masters from Bach to Wagner, and a sympathetic and fair analysis of our performing artists—conductors, violinists, pianists, singers and composers. To this work he enthusiastically devoted over forty years of his life, and to him we musicians and indeed all musical America owe a deep debt of gratitude. For largely thanks to him, the understanding and love for music in our country has been immeasureably increased.

"Busy as he was, he was never too busy to listen to and encourage young artists, to help them not only financially, but with every means in his power. I think he leaves a void not only among the musical profession, but in the hearts of many other people who came in contact with him.

"We shall always remember him with admiration, love, and deepest gratitude."

Messages of condolence were received from the many notables who had been associated with Mr. Liebling in his manifold fields of endeavor. The staff of the Musical Courier wishes herewith to express its deep appreciation for these tributes.

• • •

The American Trend

Aaron Copland, whose sprightly and vivid Appalachian Spring music has made such a hit at symphonic concerts recently, gave out a suggestive interview in the World-Telegram not long ago. He started by saying: "It would not surprise me if a Carnegie Hall program were done this season of the Brahms Fourth Symphony, some swing by Duke Ellington, a bit of boogie-woogie, and a finale of Tin Pan Alley songs sung by Dinah Shore."

There is a levelling, a democratic trend in contemporary music, Copland continued, "with barriers down and classifications disappearing."

However, he does not condone the borrowings of the popular composers from the classics. They should create their own stuff, he contends, and preserve their own jazz and other characteristic idioms. "Contemporary music too often shows an attempt to cash in on the rhythms, harmonies, and inventions of the past—everything that has been used before. This is not conducive to a healthy advance. I think we ought to go on groping, making mistakes, while finding a new path."

Of course, it is a truism that all new music has always been built to some extent on the foundations of the old, but what matters most is the content that the new composers put into the established frameworks, and the originality with which they employ these forms or even change them fortuitously. Copland has done that in his work during the past few years, and before all things, he has definitely rid himself of European influences. His latest compositions are unmistakably American—and unmistakably fine.

PEDAL PURSUITS.

Vladimir Golschmann, conductor, and Alexander Uninsky, pianist, take a trip into the countryside near Mr. Uninsky's Long Island home. The pianist appeared in St. Louis as soloist with the St. Louis Symphony under Mr. Golschmann on Nov. 16 and 17 in the Tchaikovsky B flat minor Concerto.

• • •

Valiant Casals

Pablo Casals, writing from Perpignan, France, several weeks ago, to his friend Boaz Piller of Boston Symphony Orchestra, informs him that he is resuming his public appearances in Europe this Autumn and Winter.

Regarding the late war, Casals comments: "Music in America has not lost its rights, as becomes a civilized people. I have thought of you as among my good friends in America, the country of liberty, at the time when we lived in fear of the caprices of the military and of the Gestapo. But you have combined with the English and you have saved the world, as you did before in '14-'18. Long live America—and thank you! In spite of all the suffering, the honest people here have remained steadfast. For my part, I felt confident in them even in the worst moments."

Casals' letter was published in full in the Boston Symphony program book for its opening concert in the Hub city this season. The eminent cellist, who took an anti-Fascist stand during the war in Spain, left there just before Franco's victory. He will be 70 years old next year, but recent reports of his playing agree that he is still outstandingly masterful.

In an interview given over BBC when he visited London to give concerts, he told of being visited in his house in Southern France by agents of the Gestapo, who began by vaunting his world-wide fame. They suggested politely that a few concerts in Germany would be much appreciated, but he countered by saying that he was out of practice. They asked to look at his cello. Perhaps their purpose was to convey the hint that if he would promise to make the tour, the prized instrument would be returned safely to his hands. But the artist did not budge from his decision that, because of a recent attack of "rheumatism," his playing would not interest Berlin. Needless to say, his bowing and fingering proved as supple as ever when this Spring he made his feted return to the London concert platform.

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Sixty-Sixth Year
November 15, 1945

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Scriabin and Tanayev Anniversaries

CREATIVE REST CENTERS *of* RUSSIA

Leading Composers of the Soviet Republics Produce Scores While on a "Holiday"

By DANIEL ZHITOMIRSKY

Moscow

The first peacetime musical season in the USSR has already begun, and concerts have been given in both the Moscow Conservatory and Tchaikovsky Hall.

This 1945-1946 season gives promise of being a very interesting one. The high spots of the Moscow Philharmonic program are series of eight symphonic and chamber music concerts. Half of the concerts will be Sunday matinees. The evening concerts are intended for more musically advanced audiences. Rarely-performed classical works and numerous new works will be given, in addition to well-known favorites.

Forthcoming events on the Philharmonic program include Verdi's Requiem, with Boris Khaikid conducting; Stravinsky's Firebird Suite, Taneyev's unpublished Symphony in D Minor, and Glazounov's Third Symphony and Piano Concerto with Alexander Gauk and Constantine Eliasberg conducting.

Rare Rachmaninoff Symphony

One of the most interesting items is a Rachmaninoff Cycle, to include almost all his symphonic works and some unpublished scores The latter include the tone poem Rostislav and a First Symphony, which was undeservedly neglected after its first and only performance in 1897. As is well known, this symphony's failure when Alexander Glazounov conducted it was a great blow to Rachmaninoff. The score had long been lost and only recently was reconstructed from orchestral parts. Rachmaninoff's lesser known compositions will also be performed in a chamber music series of his work. The programs of this series will include his early unpublished trio.

Music by Soviet composers occupies a prominent place in programs of the season. Among the works to be played are Nikolai Miaskovsky's Eighth Symphony, Serge Prokofieff's opera War and Peace, as well as his Fifth Symphony, and his third suite from Romeo and Juliet, Aram Khachaturian's Second Symphony, and Vano Muradeli's Second Symphony. Dmitri Shostakovich will be represented by his Sixth, Eighth, and Ninth Symphonies, and his Golden Mountains suite. The well-known conductor Samuel Samosud is preparing an entirely new interpretation of the Eighth Symphony. The author of the present article attended Samosud's rehearsals and was greatly impressed by the atmosphere of artistry and enthusiasm this talented conductor creates.

Yuri Shaporin's new cycle, Four Ballads, for bass choir and orchestra, as well as his oratorio, Saga About the Fight for Russian Soil, already heard in Moscow, will also be performed this season. The Ballads are closely related to oratorio both in content and form. They are epic narratives of recent events and about the grief and heroism of the war period. The first two ballads have lyrics by Alexander Blok.

The coming season will include an extensive program by the Symphony Orchestra of the USSR Radio Committee, of which Nikolai Golovanov is chief conductor. This orchestra usually performs at the Hall of Columns in the House of the Trade Unions, one of Moscow's best concert halls. Their programs, which include large works for voices and orchestra as well as symphonies, usually draw packed houses. Excerpts from operas and entire acts are given in concert form. Their repertory includes Verdi's Otello, Moussorgsky's Khovanschina, Rachmaninoff's Francesca Da Rimini, Saint-Saëns' Samson and Delilah, Taneyev's cantata John of Damascus, and Rachmaninoff's cantata Spring.

MUSIC IN A RUSSIAN FACTORY.
Children in the kindergarten of a manufacturing plant organize an impromptu rhythm band. (Photo Courtesy Am-Rus Music Corp.)

SHOSTAKOVICH in his Leningrad study. The composer has recently completed his Ninth Symphony.

In the Chamber Music Realm

The chamber music concerts to be given by outstanding individual artists and ensembles promise to be very interesting. The Beethoven String Quartet, oldest ensemble in Moscow, will maintain its reputation of presenting new or little-known compositions. Announcements of its coming concerts contain such items as unpublished quartets by Glinka and Taneyev, and Dmitri Kabalevsky's Second Quartet.

The Bolshoi Theatre Quartet has won a name for itself in the last few years as one of the most interesting ensembles from an artistic viewpoint and one of the most skilled in technic. The program of the first concert, held recently, included Taneyev's First Quartet, Schumann's Piano Quintet with Professor Henri Neuhaus as soloist, and Shostakovich's Second Quartet. Forthcoming concerts will include the Fourth Quartet by Moisei Weinberg, a young and extremely talented composer.

The Komitas Quartet plans to perform new works by Armenian composers and classical compositions of Russian and West European music. The repertory will include quartets by Aro Stepanyan, outstanding Soviet master of chamber music, and by the young composer, Arno Babasanyan. Professor Samuel Feinberg will give a series of six recitals of Beethoven's Piano Sonatas.

Prague Conductor in Visit

We have enumerated only the main items of the new season's program. In addition to these concert series there will be a number of recitals and performances by Soviet musicians and guest artists who have been booked to appear in Moscow. The first of these guests of the season was the Prague conductor, Rafael Kubelik, under whose baton two concerts were given. His programs included Dvorak's Fifth Symphony and Tschaikowsky's Fourth, his Romeo and Juliet and his Violin Concerto with David Oistrakh as soloist.

Kubelik made a very favorable impression by his fine artistry and his ease and exquisite technic as a conductor. His forte seems to be musical lyricism and works written in a virtuoso and festive vein. His reading of Dvorak's symphony was not only flawless from the viewpoint of technic but enchanting also. Interpretation of Tschaikowsky's symphony, however, lacked dramatic impact and volitional drive. Many in the audience, including this writer, were dissatisfied with the loose treatment of the first movement in the Fourth Symphony. The poesy and subtlety of his interpretation in the middle movements, and especially the Scherzo, are worthy of the highest praise. Both concerts were signal successes. The guest conductor was tendered a warm reception both by the orchestra and the Moscow audience.

Composers' Home for Creative Work

North of Moscow, not far from the town of Ivanovo, is the Union of Soviet Composers' rest home for creative work. This home was put at the disposal of the Union of Soviet Composers by the Soviet Government during the hardest months of the war in 1942. Here absolute quiet and comfort provide an atmosphere indispensable for creative work. This Ivanovo farm already has an imposing list of creative achievements to its credit despite the short time it has been functioning. Here Shostakovich wrote his Eighth Symphony, his Second Quartet and Trio, and Reinhold Gliere his Fourth Quartet. Serge Prokofieff finished his Fifth Symphony there and Aram Khachaturian, who lived on the farm for two years, composed there his Second Symphony, which is recognized as a masterpiece of Soviet symphonic music.

This writer had an opportunity to observe the everyday life at Ivanovo farm this summer. The main building, a roomy, stone house set in the midst of woodland, reminds one of an old manor house. Several smaller buildings stand a little apart from it. Fields and dense forests stretch for many miles all around the farm. There were about thirty people living there in August. Several were well-known composers, but there were also a good many young composers and musicologists who still have to make names for themselves. They all lived like one large, happy family. Their leisure time was spent walking in the woods, playing volley ball, chess, and piano duets. The best duet team was that of Shostakovich and Kabalevsky! The writer had the good fortune to hear several symphonies by Haydn, Beethoven and Bruckner in their brilliant rendition. During working hours composers have separate rooms at their disposal outside the main building.

Prokofieff Completes Sixth Symphony

Doctors ordered complete rest and quiet this year for Serge Prokofieff. His active nature, however, rebelled against such a regime and despite the watchful eye of his wife and friends, he would compose now and then. He was engrossed in his new Sixth Symphony. Although reluctant to show parts that were already completed, he couldn't conceal his satisfaction after hours of satisfactory work. He would come out with remarks like "The first part is almost ready"; or when he was working on the second, "I've three splendid themes"; or "The form seems to hang together now," etc. At the same time Prokofieff was orchestrating his Ode to Victory, which he wrote at the beginning of the summer, and completing the third suite from his ballet Romeo and Juliet.

Prokofieff's constant companion on the farm was Reinhold Glière, his first music teacher. Although Glière is over seventy, there is nothing of the old man about him. He is as active as ever, strictly punctual in adhering to his regime, scrupulously careful of his appearance and perfectly at ease and an interesting figure in society. While at the farm

LATIN AMERICA · Visits of U. S.

Glière was working on music for a dramatization of a well-known oriental tale about Leily and Mejnun for the Stanislavsky Studio Theatre.

Dmitri Kabalevsky set others an example of efficiency in planning his working day. He found time to enjoy all the pleasures of a summer vacation, including his favorite mushroom-picking and chess-playing. He also found time to study English and play piano duets. This was all in addition to his composing, to which he devoted several hours daily. After writing the opera In Flames (1942-43), and several large choral works, Kabalevsky has turned to instrumental chamber music. Last spring he acquainted the music world with a new cycle of twenty-four piano preludes. He spent this summer working on a second piano sonata and a new string quartet.

Shostakovich "Relaxes"

One of Shostakovich's most characteristic traits is dislike of passive contemplation. He is therefore not one to go walking and gazing at beautiful clouds, to say nothing of long, idle talks! The only mode of existence he recognizes is participation in some activity; hence, incidentally, his love for games involving suspense and risk, like football. He is extremely terse in conversation and always seems anxious to get to the point. At the farm he spent comparatively little time on actual composing, and to the casual observer he hardly seemed to work at all. He spent no more than two or three hours at his desk, and that not every day. Nor did he seem very anxious for solitude or quiet. The impression was that he was simply doing some preliminary sketches and these only haphazardly. The fact of the matter was that he was writing his Ninth Symphony during these short snatches of time. He wrote practically the whole of it right off, without any rough drafts. The entire symphony in five movements was written during August, the first movement being finished August 5 and the finale on the 30th.

Shostakovich's Ninth Symphony offers a striking contrast to his recent large compositions and especially the tragic Eighth. The Ninth Symphony is in a bright vein, light and laconic. Its whole performance takes only twenty-five minutes. The composer has used a classical piccolo orchestra. The last three of the five movements are played without intermission.

The symphony opens with a gay *allegro* of Haydn-like simplicity. It is true that the "classicism" of this music is ultra-modern and has a good share of archness and subtle irony. This legitimate modernization has enabled the composer to revive the spirit of unrestrained and rollicking gaiety which characterized classical allegri right up to Rossini's Overtures.

The second movement *(moderato)* introduces a new mood, bright and inspired romantic lyricism. The main theme is songful, almost romance-like (bearing a remote resemblance to Katherine's Song in Lady Macbeth of Mtsensk) and at the same time is exquisitely whimsical in pattern. The whole texture of the piece astonishes one by its clarity. It is a very fine, almost ethereal "design on glass," creating an atmosphere of unusual spiritual beauty and purity. The third movement *(presto)* is a tempestuous scherzo. Its music whirls past you like a swift gust of wind, whistling as it rises and falls. The fourth movement *(largo)* was conceived as a contrasting intermezzo between the scherzo and finale. It consists almost entirely of a long, improvisational recitative of solo bassoon against a background sustained by chords. This is a passage of profound concentration. It is important not only in itself but as a kind of lyrical and philosophical commentary to the whole work, stressing the human source of all this unrestrained, smooth flow of music. The finale *(allegretto)* is close to the first movement in spirit, save that it has more of buffoonery than simple gaiety. The development of the finale is effervescent and temperamental, and abounds in brilliant touches of humor. A short coda brings this gay theatrical "race" to a climactic close.

SERGE PROKOFIEFF, composer and pianist, from a painting by Basil Schoukaeff.

Spirit of the Grotesque

Shostakovich's new symphony is written with a comic, grotesque and burlesque vein which has always been characteristic of him. In his youthful works this irony sometimes assumed the form of mischievous mockery, as for instance in the popular Polka from the ballet, Golden Age. As Shostakovich matured, this aspect of his music underwent inner changes. Glaring exaggerations and arrogant "destructiveness" were considerably toned down; his taste became more exacting and his means of expression were better balanced and harmonized. With maturity, elements of his music which used to seem paradoxical and contradictory merged to reveal profound inner unity. The comic element, childish naiveté and mellow lyricism of "radiant sadness" were all fused in the world of Shostakovich's romanticism, which became the antithesis of the tragic and deeply philosophical aspects of his works. This romanticism is evident in various forms in all his large scores of the last few years—Fifth Symphony, Piano Quintet, finale of the Eighth Symphony, Second Quartet.

The Ninth Symphony was played in an arrangement for four hands by the composer and Svyatoslav Richter to a small audience of leading figures in the musical world. The first public performance was to take place in the latter part of October. Shostakovich has granted to Conductor Eugene Marvinsky the right of first performance. The Boston Symphony will give the American concert premiere in February.

All-Union Musicians' Contest

Soviet music circles look forward with great interest to the coming All-Union musicians' contest. This is being held in accordance with a decision of the Council People's Commissar of the USSR. Its main purpose is the discovery and encouragement of young musical talent. All young professional musicians are eligible to compete, the age limit for instrumentalists being 16 to 32, and to 35 for singers. The contest will be in three parts. The first will be held in the capitals of the National Republics; the second and third in Moscow. The winners of the finals will receive the title of laureates, and four prizes: first prize is fifteen thousand rubles; second, ten thousand rubles; third, eight thousand and fourth, five thousand.

There are already 600 entrants and the number is expected to reach the thousand mark. Among the well-known and talented young singers participating in the contest are Nadezhda Kazanstseva, coloratura soprano from Moscow; Latevik Sazandaryan, leading mezzo-soprano of the Armenian Opera Theatre; David Garekeli and Paul Lisitsyn, baritones.

Svyatoslav Richter is a most distinguished entrant among the pianists. Known a few years ago only to a limited circle of conservatory students, he is now one of the leading pianists in Moscow. He has an enormous repertory and can memorize a complicated program in one week and perform it with amazing technical brilliance and creative originality. He is equally gifted as a soloist and ensemble artist.

Much is expected of the talented young violinist Leonid Kogan, and cellist Boris Reentovich. Mstislav Rastropovich, third year student in cello and composition classes at the Moscow Conservatory, is also one of the most promising entrants.

Second and third parts of the contest will be held from Dec. 5 to 8.

Scriabin and Taneyev Anniversaries Marked

This year Soviet musical circles marked the thirteenth anniversary of the death of Serge Taneyev and Alexander Scriabin.

Although both these composers have already become classics, their names have not yet become mere history, as there are still many among the older generation of Moscow musicians who remember them as contemporaries. Taneyev was called "the conscience of musical Moscow." He was the teacher of many leading Russian musicians of the present century (Scriabin, Rach-

(Please turn to page 17)

SIBELIUS HALE AT EIGHTY

An On-the-Spot Report by KATHRYN CRAVENS,

European Correspondent for WOR-Mutual

HELSINKI, FINLAND.—I have just returned from an interview with the great contemporary Finnish composer, Jan Sibelius. I visited his home, spoke to him against the settings he loves best. It was a stimulating experience, for I found the man Sibelius as powerful, as moody, and as compelling as his music.

I drove out to the Sibelius home, which is about twenty miles from Helsinki. It is a lovely, quiet two-story house, with seven or eight rooms, set back from the road amid a nest of towering trees. The house is spotlessly white, the window shutters dark green, the roof shingled in red. It's a gracious house—spotless and inviting. A pleasant home, it would seem to me, in which to work.

Sibelius' beautiful daughter, Katarina, admitted me, and we were joined inside by the little-known Mrs. Sibelius. She is a slender, sad-looking little woman with snow-white hair, parted in the center, and wistful gray-green eyes. Her husband always tells her, "Your eyes are spotted."

It was in the library of their home that I met Sibelius himself. Katarina told me that her father's library used to be the nursery, when she and her four sisters were tiny. But now the large, window-lined wall is filled from floor to ceiling with the composer's books—he must have thousands. The walls are made of brown logs, the yellow tile fireplace topped by a magnificent birch candelabra. There are two large chairs, upholstered in a black-striped cream material, and a long table, at which Sibelius does much of his work. The room has majesty—and so has the man who greeted me quietly—Sibelius himself.

He is tall, and now rather thin. His blue eyes brood beneath scowling brows and a fringe of heavy eyelashes. His ears are large, and his head completely bald. Katarina told me later that whether he is actually bald or not they do not know. Forty-one years ago, when he noticed the first gray hair in his head, Sibelius shaved his head, and it has been that way since. He cannot bear the idea of age, this man who is now eighty—he resents his years and seems terribly conscious of them. Almost the first thing he said to me was a brooding, "I have not many days left. I have much to do in the precious hours yet remaining."

The composer's voice is soft, but firm, his manner evasive. He was polite enough, but it was obvious he disliked answering questions. He told me that he was not feeling well, and that he did not want to talk about his career. When I asked him if he were working on a new composition he replied, "That I cannot say." Katarina later informed me that it is a typical answer of her father's. Not in all the years since she could remember has he ever confided, even to her mother, that he was working on anything.

Katarina said, "I remember as a little girl, that I would often be awakened in the middle of the night by a sudden banging of a chord on the piano in the room below. It would be my father composing. Later, I would hear that same chord played in one of his symphonies, and recognize it. That was the only way we knew of his work."

SIBELIUS, from a bust by Vaino Altonen.

It was Katarina, too, who supplied other details of the man Sibelius after we had left him, still sitting silently in his huge chair. She told me that her father still works hard every day, leaving his home only twice a year to drive into Helsinki and see his tailor. I asked about the report during the war that Sibelius was destitute and near starvation, and Katarina laughed.

"I don't know how the rumor started," she said, "but it evidently gained ground. American and English conductors wrote to ask his permission to give a series of benefit concerts for him. But Father replied, 'I am in the same boat as the rest of my fellow Finns, and cannot complain, although I am grateful for the thoughtful idea.'" Katarina told me that he never was on the verge of starvation, that he has a pension and a rich garden which kept up the family's food supply. The only thing he really missed were his cigars.

And so, as I drove away from the Sibelius home, I made a mental note. The very first package I send to Finland will be a box of the best cigars money can buy, for the great man whose music will live forever.

NEW YORK CONCERTS · Novelties and Debuts

LATIN AMERICA: Visits of U. S. Artists Hailed

By CEICAO DE BARROS BARRETO

Rio de Janeiro

Bellini's Norma was produced at the Municipal Theatre with Stella Roman and Jennie Tourel contributing fine vocalism and intelligent dramatic interpretation as Norma and Adalgisa. The performance was a truly magnificent one. Frederick Jagel, as Pollione, sang and acted very well, and Americo Basso was a vocally competent Oroveso. Other roles were perfectly done by Gretel Bruno and Alessio de Paolis. Edoardo Guarnieri conducted and Lothar Wallerstein directed the stage.

Cavalleria and Pagliacci presented Norina Greco and Charles Kullman in the first work, and in the latter Leonard Warren as a splendid Tonio, Kurt Baum a creditable Canio, and Miss Greco as Nedda.

The season omitted some of the works announced, such as Don Giovanni and Faust, but instead one heard Traviata, with Greco, Kullman and Warren as a worthy cast.

Gomez's Lo Schiavo Sung

Carlos Gomez's Lo Schiavo was the Brazilian opera included in the series. One of the composer's best works, its presentation this year was remiss in some details of the stage direction. Maria Helena Martins, as Ilara, revealed a beautiful voice and good stage capacities. Silvio Vieira sang Ibere, showing fine qualities in his singing and acting. Americo was assigned to Jagel who, as usual, gave an authoritative performance. Maria Augusta Costa as the Countess showed clear tones. Eleazar de Carvalho conducted. The ballet, trained by Igor Schwezoff, was picturesque and well danced.

Concerts Draw Throngs

In her two recitals at the Municipal Theatre, Jennie Tourel proved once more her qualities of gifted artist in programs listing from the classics Paisiello, Marcello, Stradella, etc., to the moderns and contemporary composers whose songs were given in the original idioms. Miss Tourel's interpretation of these works was superb, her enunciation in all the different languages clearly projected, her fine voice and excellent musicianship together with a perfect mastery of the vocal technic, giving to each number performed its real significance and expressive thought. A large audience enthusiastically ovationed Miss Tourel, and encores were requested and given.

The young American pianist and composer, Jeanne Behrend, in her recitals at the National School of Music, Press Association, Conservatorios de Musica and Radio Ministerio de Educacao, performed several works of composers from the Americas, among which were Charles Griffes, Randall Thampson, Arthur Farwell, Samuel Barber, Roy Harris, Gottschalk, Domingo Santa Cruz, Roberto Valdes, Ernesto Lecuona and the Brazilian composers José Mauricio, Villa-Lobos, Fernandez and Mignone. Miss Behrend, in her programs, contributed thus to make known among us music of those composers still so rarely heard here, and her playing was marked by musical intelligence and good taste. The pianist has a sensitive touch and good finger fluency, although richer resources of temperament were sometimes needed.

The audience in all recitals was very appreciative.

Spalding Feted

Albert Spalding, violinist, in his first trip to Brazil, was heard in recitals and concerts at the Municipal Theater of Rio and Sao Paulo, and Mr. Spalding, who as "Major Sheridan," worked in the Psychological Welfare Division of the U. S. Army in Italy, was a guest of Mr. and Mrs. Adolf Berle in Rio. At the American Embassy critics and musicians were put in touch with the famous artist, who, incidentally, is also a charming speaker.

Mr. Spalding's performance included in the programs classical and modern works which were greatly appreciated, particularly Beethoven's Concerto, given with the collaboration of the Brazilian Symphony Orchestra, conducted by Eugen Szenkar. This work offered opportunities to the soloist to display his discriminating taste and style in interpretation as well as sonority and technic. The audience acclaimed heartily the violinist, who gave as encore the fine *recitativo* of his Sonata for violin solo. The recital at the National School of Music was not less successful, the students enthusiastically ovationed Mr. Spalding, who had to give many encores. Mario de Azevedo was the efficient accompanist.

Chamber Music of the Americas

In the cycle of concerts of chamber music of the Americas, given at the National School of Music, were heard works of the following composers: Quincy Porter's Quartet No. 3, Aaron Copland's Sonata for violin and piano, José Ardevol's Sonata No. 1 for clarinet, oboe and cello, Daniel Avala Periz's Children's Suite for string quartet, Manuel Ponce's Sonata Breve for violin and piano, Everett Helm's Sonata for flute and piano, Camargo Guarnieri's Second Quartet for strings, Arthur Shepherd's Triptyque for soprano and strings quartet. The works performed, many of them in first hearing in Rio, had as interpreters the violinists Anselmo Zlatopolski and Ulrich Danneman, the violinist Amadeo Barbi, Mario Camerini, cellist; Jayoleno dos Santos, clarinetist; Joao Breitinger, oboist, who had the collaboration of Carleton Sprague Smith, flutist; Hector Tossar Errecart, pianist, and Lais Wallace, soprano. All the items of the programs were creditably negotiated, some of them eloquently dissonant, as Copland's sonata and Shepherd's work, some more romantic, as Everett Helm's Sonata, and others, inspired by the native folklore, as Guarnieri's and Ayala's compositions. The audience in all the concerts applauded warmly at every opportunity.

Brazilian Symphony Novelties

The Brazilian Symphony Orchestra presented in one of its subscription concerts Mahler's Third Symphony, in first hearing in Rio, at the Municipal Theatre. This performance had the collaboration of the contralto Marion Matheus and of a children's chorus and a women's chorus. The work, deeply philosophical and excessively long, required from the orchestra, singers and conductor a careful treatment, resulting in a very satisfactory performance. A large audience applauded thunderously. Eugen Szenkar conducted. With a program listing Prokofieff's Classical Symphony, Aaron Copland's An Outdoor Overture, Henri Oswald's Paysage d'Autumne and Berlioz's Symphonie Fantastique, the Brazilian Symphony Orchestra, under the direction of Eugen Szenkar, gave another concert at the Municipal Theatre in its annual season. The Classical Symphony, with its charming melodic contents in Mozart's spirit, had a delightful reading by the orchestra, as well as Copland's score, which was delivered full of freshness and rhythmic vitality. Henri Oswald's work, written in a delicate lyrical style, had a beautiful interpretation. Berlioz's Fantastique closed the program.

AUBREY PANKEY,
appeared in Mexico City with the Symphony Orchestra of Mexico under Carlos Chavez on Sept. 7 and 9 at the Palace of Fine Arts. He returned to the United States in October after a three months' tour of South America.

BEETHOVEN FESTIVAL IS HIGHLIGHT IN MEXICO CITY

By VERNA CARLETON MILLAN

MEXICO, D. F.—The outstanding event of the autumn season was without doubt, the magnificent Beethoven Festival held here in the Palace of Fine Arts, under the direction of Jascha Horenstein, with Claudio Arrau as soloist.

During the four concerts of the festival, five piano concertos were played as well as the Fantasy for Piano and Orchestra, the Fifth, Sixth, Seventh and Ninth Symphonies and several overtures, an astounding feat in itself.

In addition, a special concert was given on Sunday morning at the huge Metropolitan Theatre, with popular prices which attracted one of the greatest audiences seen here, in spite of the fact that a presidential candidate and his followers had chosen that precise day for a parade which blocked traffic all through the heart of the city!

Horenstein's crisp, unfaltering direction, coupled with the almost prodigious talent of Arrau, made this a memorable event. The audience at the Metropolitan listened as though enchanted to the Egmont Overture, and a vivid interpretation of the Fifth Piano Concerto ("Emperor"). The Seventh Symphony, which concluded this program, was touched with lightness and delicacy.

The Beethoven Festival has been one more proof that the Mexican people are more eager than ever to hear good music, when presented by outstanding artists such as these.

U. S. Works Short-Waved

During his stay in Mexico, Horenstein appeared as guest of honor on the Benjamin Franklin Library's Radio program over XEB and XEBT short wave, Mexico City. This program, which has been running for some months now, aims to introduce leading American and Latin American celebrities to the Mexican public through a series of interviews.

Until now, emphasis has been placed largely on authors and Mr. Horenstein was the first personality in the music world to be interviewed. After a short and pithy account of his early life and experiences he said, "Many people do not realize that America has become a refuge for the greatest talents in contemporary music." He went on to cite the names of Milhaud, Hindemith, and all the other outstanding figures who have become incorporated into American life. Horenstein's interesting comments brought a wave of congratulations to the Library. His Spanish, incidentally, was excellent, a fact which added to the charm of the interview.

JASCHA HORENSTEIN
during his recent visit to Mexico was guest of honor on the Benjamin Franklin Library's cultural relations music program directed by Verna Carleton Millan, Musical Courier's Mexican representative.

Recitals by the Cherniavskys

Mischel and Jan Cherniavsky gave a series of recitals here during a month, as a preliminary to their Central American tour, sponsored by the Daniels Concerts. The music public of Mexico had not forgotten the brilliant Cherniavsky Trio that had a smashing success here years ago. Their many friends were delighted to hear at least two of the brothers together again in the magnificent programs they have been giving us of piano and cello music. From the lovely sonata of Brahms, Op. 38, in E Minor, which opened the first program, through the music of Chopin, Bach-Busoni, Beethoven, Shostakovich and others, the Cherniavskys proved once again that the years have brought even greater understanding and beauty to their performances. There is a subtle enjoyment, a quiet, yet intense pleasure in the way their talents complement each other in a harmony all the more delightful because it is so rare.

Mexico's enthusiastic reception of these artists has been so warm that a return engagement is now being arranged by the Daniels Concerts for next year, when we hope to have them with us for a longer period.

Alwin's Passing Mourned

The many American friends of Carl Alwin, former director of the Vienna Opera and more recently of the National Opera of Mexico, were shocked to learn of his death on Oct. 14 of a heart attack in Mexico City.

During his stay in Mexico, Alwin, with his untiring energy and devotion to music, had been the center of great activity. It is tragic to think that after having endured exile and privations, due to his anti-fascist position, Alwin met his death precisely at the moment when he was contemplating the joy of returning to his beloved Vienna. He had returned here recently from a trip to South America, and last year had directed in the United States. His funeral in Mexico City on Oct. 16 was attended by most of the prominent opera singers, musicians and critics, who looked on him as a sincere friend of music and the Allied cause.

NEW YORK CONCERTS : Novelties and Debuts

The Philharmonic concert on Oct. 25 under Artur Rodzinski's direction offered an all-Russian program. Starting out with Glinka's Overture to Russlan and Ludmilla, the evening brought the first performance in America of Prokofieff's Children's Suite for Little Orchestra entitled Summer Day. This work is a gem of orchestral finesse. The composer has orchestrated his little piano pieces to display a masterly command of every technical device, and the suite will make a splendid addition to the orchestral repertory. With William Kapell as piano soloist the concert continued with Rachmaninoff's Rhapsody on a Theme of Paganini. Kapell proved again that he is one of the most accomplished among the younger pianists. His combination of warmth, temperament and technique was greeted by the sold-out house with an ovation. The last offering of the evening was a straightforward reading of Tschaikowsky's Fifth Symphony. Here Rodzinski showed that Tschaikowsky's music has greatest appeal if one plays it without undue romanticis'ng. The orchestra and its conductor received well-deserved and enthusiastic applause.

H. W. L.

Szell Begins Philharmonic Span

George Szell conducted the Philharmonic Concert on Thursday, Nov. 1, and excited the capacity audience with a sensational reading of Richard Strauss' Don Quixote. With the superb Leonard Rose as solo cellist and William Lincer as solo violinist, the score was brought to life. The greatness of conception was set forth convincingly in Szell's reading, and the orchestra followed with enthusiasm. It was preceded by a performance of Mozart's Jupiter Symphony, which Szell approached with simplicity and clarity. Here again one admired the softness of the strings.

The concert opened with the first performance of Arnold Schoenberg's Theme and Variations for Orchestra in G minor. Those who had expected something revolutionary were disappointed, for in this work Schoenberg keeps in the limits of tradition. A simple march theme is treated in a rich polyphonic manner and the variations are elaborately set into a contrapuntal web. The tonality of G minor is fixed and definite. Variation IV is a stylized Valse reminiscent of similar efforts by Max Reger. Szell gave the novelty a lucid and understanding reading.

H. W. L.

Monteux, Maynor with Philadelphians

An unusually lengthy program was presented by the Philadelphia Orchestra conducted by Pierre Monteux at Carnegie Hall on Oct. 30. Under normal circumstances the Brahms Academic Festival Overture, Beethoven Fourth Symphony, and Strauss Till Eulenspiegel form an entirely satisfactory program. In addition to those, however, Dorothy Maynor was heard in the "Et Incarnatus Est" from Mozart's C minor Mass, the Dove Sono from the same composer's Marriage of Figaro, and the "Asie" from Ravel's Scheherezade. And furthermore there was Bloch's Suite Symphonique.

Monteux's achievements in the standard repertoire are widely known, of course. In the Brahms, Beethoven, and Strauss selections he displayed his self-effacing musicianship and thorough insight into the stylistic demands of each composer. There might be some doubt about Miss Maynor's qualifications as a Mozart singer, but none can deny the expressive qualities of her voice. She was on less certain ground in the Ravel selection, which was carefully presented but without inner drive. Bloch's suite is a massively scored, deeply felt and sonorous work. One notices classic formalistic derivations coupled to the composer's typical individuality. It was primarily Monteux's evening, however, and honest music-making was the result.

K. T.

Celebrating the 27th anniversary of the founding of the Czechoslovak Republic, the American Friends of Czechoslovakia presented a Carnegie Hall concert on Oct. 22, which was broadcast to Europe. Rodzinski conducted members of the Philharmanic Orchestra, Rudolf Firkusny and Gregor Piatigorsky served as soloists, and Raymond Massey read messages from President Truman and President Benes of Czechoslovakia. Two works by Martinu were on the program —his Memorial to Lidice and Second Piano Concerto, the latter played with extreme brilliance by Firkusny. Piatigorsky was heard in a broad, tonally lovely performance of Dvorak's Cello Concerto. The evening ended with George Szell's colorful orchestration of Smetana's string quartet in E minor, From My Life, and the same composer's tone poem Blanik.

L. L.

Joseph Fuchs Performs Lopatnikoff Work

Before an audience that filled Carnegie Hall on Oct. 27, Joseph Fuchs played the Lopatnikoff Violin Concerto in brilliant style with the New York Philharmonic-Symphony Orchestra, Artur Rodzinski conducting. Although this was the first performance of this work by the Philharmonic, Mr. Fuchs had played it twice before in New York, both at his Town Hall recital last November and with the National Orchestral Association, under Leon Barzin, at Carnegie Hall in March of this year.

Mr. Fuchs' outstanding reading of this work is well known, both as to his moving and sensitive interpretation and a superb demonstration of almost magical technical virtuosity. Noteworthy was the luscious richness of tone, an achievement of special beauty even for this gifted artist, particularly displayed in the Andante. The unusual orchestral performance of the work by Dr. Rodzinski created a colorful musical background for the violinist.

Other numbers on the program were Glinka's Overture to Russlan and Ludmilla, Prokofieff's Summer Day and Tschaikowsky's Fifth Symphony.

W. T.

N. Y. City Symphony in Hindemith Novelty

The expectations raised by the first concert of New York's City Symphony Orchestra under the baton of Leonard Bernstein were amply fulfilled in the second concert at the City Center on Oct. 22 and 23.

An exciting, effervescent performance of Haydn's Symphony No. 102 opened the bill. Bernstein gave the score a virile mature reading, showing not only his thorough knowledge of classical style, but also his skill at orchestral shading. The performance of Hindemith's Concert Music made one admire the brass section, which in the short period of the existence of the orchestra has become completely amalgamated, sounding soft and expressive, never strident or rough. Bernstein's reading of the score had the necessary magnitude and eloquence. Also heard was the rarely performed Concert Fantasy for piano and orchestra by Tschaikovsky. Soloist Leo Smit played the rather unimportant work with bravura and fervency. The same composer's Italian Caprice, in a spirited reading, closed an evening which brought well deserved ovations to conductor, orchestra and soloist.

H. W. L.

Kreisler at Carnegie Hall

The usual large Fritz Kreisler audience was on hand at Carnegie Hall on Oct. 20 when the eminent violinist gave a recital that included the Sibelius Concerto, Bach's solo Sonata in G minor, Beethoven's E flat Cavatina, Mozart's G major Rondo, two Dvorak-Kreisler Slavonic Dances, the recitalist's own Gypsy Caprice, and a string of encores. Carl Lamson was the conscientious and understanding accompanist. Kreisler's popularity remains unabated, and everything he did delighted his admirers, despite some slips in technique and intonation. However, there are in his interpretations the same unerring taste and authoritative atmosphere as always, and much in his manner of performance still may be taken as a model by the younger school of players.

L. L.

GYORGY SANDOR, pianist, and JACQUES DE MENASCE, composer (right), go over the latter's score, Perpetuum Mobile, which Sandor played at his Carnegie Hall recital on Nov. 12.

Antonio Brosa, noted Spanish violinist, at his Town Hall matinee recital, Oct. 20, gave a musicianly program of strongly classical bent, including the Veracini Sonata in A minor and the Adagio and Fugue from Bach's solo Sonata in C Major, both done with great restraint and poise. Lalo's Symphonie Espagnole brought out some of the artist's Iberian temperament and coloring, as did the shorter pieces by Granados, Sarasate and Paganini that concluded the list. This was a rewarding afternoon, with fine, if not over-large tone qualities, impeccably dispensed. Gregory Ashman was at the piano.

R. M. K.

Brenda Miller, in her debut recital at Town Hall, Oct. 21, sang arias by Monterverdi and Handel, rarely heard Lieder by Schubert, Wolf, Fauré, Poulenc, and Debussy, an aria from Ariadne auf Naxos by Richard Strauss, and a group of contemporary songs by American composers and composers living in this country—Barber, Nordoff, Balogh, Castelnuovo-Tedesco and Griffes. All her offerings showed an excellent dramatic soprano voice used with high intelligence. If in the French group the standard of production was lower than in the other numbers, it may have been due to lack of familiarity with the language. However, the German diction was excellent, and displayed complete fusion of music and words. Good things seem in store for Miss Miller.

H. W. L.

Hans J. Heinz, tenor, appeared in Town Hall on Oct. 21, his first recital in that auditorium where he has previously been presented as soloist with the New Friends of Music in a Beethoven cycle. Assisting him were Fritz Jahoda at the piano, and the Stein Quartet. He sang two rarely heard sequences—Vaughan Williams' On Wenlock Edge and An die ferne Geliebte of Beethoven—and numbers of Debussy, Duparc, Berlioz, Schoenberg, Hugo Wolf, an aria from Mozart's L'Oca del Cairo (a first New York performance). A singer who uses his voice with discerning artistry, Mr. Heinz gave this unusual program the tonal setting of poetry and emphasis on mood which it required.

D. B.

Max Pollikoff Heard

Max Pollikoff, young American violinist, appeared in recital at Town Hall, Sunday evening, Oct. 21. While his program made considerable demands on his virtuosity, this experienced artist measured up to it. He displayed some expert bowing, and throughout traced fine patterns of sound in the air, besides showing tremendous bravura. The acrobatic hurdles of the Prokofieff Sonata in D major were surmounted with commendable artistry and facility. In fact the entire program was played with sensitive interpretation, taste and elegance, which, together with a simple and unaffected manner, added in no small measure to the recital's success. Vivian Rivkin was the piano accompanist. The program was as follows: Partita in E minor (Bach-Nachez), Concerto in D major (Mozart), Sonata in D major, Op. 94 (Prokofieff), and Violin Suite (first performance) by Morton Gould.

W. T.

A recital program of musical worth, refreshingly free from the trite, was presented at Town Hall on Oct. 22 by Carmela Ippolito, violinist. She played the Ciaconna (Vitali-Auer), the first performance of Eda Rapoport's American Scenes (The Melting Pot, Brooklyn Bridge at Dusk, Playground, Airport) for violin alone, Gregorian Concerto (Respighi), First Sonata (Honegger), pieces by Frank Bridge and Karol Szymanowski, and the premieres of three short compositions by Miss Ippolito—Miss Puffy Green (caprice), The White Carnation (rhapsody), and Tickitock (humoresque). The artist is a vital and interesting performer, competent although not always irreproachable technically, but possessed of emotional and intellectual powers which she projects clearly through her playing. Harrison Potter was her expert accompanist.

D. B.

A debut recital was that of Elizabeth Pastor, young pianist, who appeared in Town Hall on Oct. 23. Her perhaps too-demanding program listed Scarlatti sonatas, the Bach-Busoni Toccata in C, the Schumann Sonata in G minor and compositions by Brahms, Chopin,, Debussy, Rachmaninoff and Ravel. Miss Pastor made an excellent initial impression as regards tone, technique, innate poetry and tasteful restraint. Her playing shows the outlines of an impressive future art.

D. B.

Gorodnitzki Plays

Sascha Gorodnitzki in his Carnegie Hall recital of Oct. 23 presented works full of technical intricacies that did not lack musical values. He was convincing in both respects.

The Praeludium, Air and Variations in D minor by Handel-Gorodnitzki was perhaps a trifle too romantic in approach, but the Opus 36 Sonata by Chopin showed the artist at his best. The third movement was given an especially convincing reading, far from the usual sentimentality; the final Presto in its clear and transparent rendition demanded particular admiration. Two short pieces by Brahms and two by Liszt, with the latter's Polonaise in E major, were set forth with remarkable virtuosity. Prokofieff's Third Sonata showed every facet of Gorodnitzki's mastery, and its interpretation was compelling. Rachmaninoff's Romance in F minor led to the closing number, three excerpts from Stravinsky's Petrouchka music. Here Gorodnitzki shone with sovereignty as a one-man orchestra. The large audience asked for and received many encores.

H. W. L.

Jean Watson, contralto, was heard at Town Hall Oct. 24 in a concert which may be described by the word handsome. In appearance, poise and delivery, the singer revealed graceful assets of artistry and careful musicianship. Miss Watson starts with a splendid voice and

(*Please turn to page* 18)

NEWS AND REVIEWS

RADIO, TELEVISION:

By William Taylor, *Radio Editor*

PATRICE MUNSEL and JACK SMITH on the air with CBS Prudential Family Hour program.

Prudential Family Hour a Virtual Institution on the Air for Five Years

On the last Sunday in August of 1941, a new program series made its advent on the air-waves, broadcast over 59 stations of the Columbia Broadcasting System network. Tagged the Prudential "Family Hour" (WABC, 5:00 to 5:30 p.m., EST) and sponsored by the Prudential Insurance Company, the show quickly became the regular listening fare of actually millions of radio owners. When its second anniversary rolled around, 28 more stations were added, and by the time its third birthday was celebrated, 36 more stations were taken on. Now, in its fifth year on the air, the "Family Hour" has a complete coast-to-coast coverage over the entire CBS network.

There were two very good reasons for this deserved popularity. One was that the musical selections introduced a refreshing new style of entertainment for that period of broadcasting by breaking away from the usual conventional concert format, with the score selections running a wide gamut, not only from the great master composers, such as Beethoven, but from grand opera to the latest popular swing as well. This programming innovation appealed to every kind of music lover from those in their teens to the more conservative adults. The other sound reason was the original top-ranking talent assembled, which is maintained today. Mezzo-soprano Gladys Swarthout was selected as featured star, and Deems Taylor was master of ceremonies. Rounded out with the versatile Al Goodman conducting his own orchestra and chorus, it was a talent recipe that was sure fire.

In August, 1945, Miss Swarthout was replaced as star by Patrice Munsel, the 20-year-old coloratura of the Metropolitan Opera, now in her second year on the program, together with the well known young baritone Earl Wrightson, who became a regular member of the cast on the show's fourth birthday in August, 1945. Tenor Jack Smith, who specializes in Spanish and South American numbers as well as popular songs, and Al Goodman with his orchestra and chorus, have been fixtures on the program since its inception, along with Frank Gallup, the announcer.

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To reproduce a big-time radio presentation is no simple procedure from any standpoint, even after the general pattern of the program is decided upon and set, the music selected and the scripts prepared. We will take you back of the scenes and give you a birdseye view of just how the Family Hour is streamlined to insure the smooth broadcast that radio audiences listen to on Sunday afternoons.

Late on a Thursday afternoon, preceding the Sunday broadcast, musicians, singers, radio technicians and others associated with the program, assemble in a studio in the Columbia Broadcasting System's New York headquarters. Orchestrations are on the music stands and the orchestra is tuning up. In a few minutes Al Goodman in a sleeveless sweater over a shirt, taps his baton several times on his music stand, and calls out, "O.K., boys, let's get started!"

Then Jack Smith, singer of popular songs, comes into the studio. In a moment he is at the mike singing the chorus of his scheduled number. Members of the chorus wait their turn. Most of these 12 young singers have been with the show since 1941.

As Smith is ending his song, Patrice Munsel arrives, and in a few moments the orchestra is playing the opening bars of a familiar opera, and the youthful diva takes her turn at the mike. She is followed by Earl Wrightson who tries out his baritone solo. After he is finished a rest period of five minutes is called to permit the musicians to relax. Then Frank Gallup reads his closing commercial.

During all this time mike wires have been stretched all over the studio floor for the recording of the program. Technicians have been walking back and forth, but none of the performers are disturbed by the continuous movement about them. They are all letter perfect in their various roles. Al Goodman leads the orchestra. Patrice Munsel hits the high notes. Wrightson and Smith sing their songs, and Gallup reads his commercials. Everything clicks perfectly. Rehearsal time is finally over after almost four hours of intensive work, but there is still more to be done. A playback of the recording is made early the next morning so that the show can be heard in its entirety before it finally goes on the air. Introductions may be rewritten, musical numbers rearranged and any other changes made that might be thought necessary. Early Sunday afternoon the program is again rehearsed from start to finish.

From this brief résumé, perhaps you will be able to get a general idea of just what intensive effort must be made each week, and for 52 weeks in the year, to present the smooth half-hour broadcast you hear when you tune in on Sundays for The Prudential Family Hour.

Radio Week Celebrated by the Nation

With a national celebration of its twenty-fifth anniversary the Radio Industry designated seven days from Nov. 4 to 10 as Radio Week. Government officials, military leaders, educators, religious, state and civic groups throughout the country participated. Special programs and features high-lighted the presentation by the major networks.

On CBS, among the many interesting broadcasts was the salute to the Silver Jubilee by leaders of National Women's organizations under the auspices of the Association of Women Directors, National Association of Broadcasters on Nov. 5. The speakers included Mrs. La Fell Dickinson, President of the General Federation of Women's Clubs, who spoke from WABC, New York; Mrs. Anna Lord Straus, President of the League of Women Voters from WTOP, Washington, and Mrs. Allen H. Means, National President of the Girl Scouts, who spoke from KSL, Salt Lake City. A fourth speaker was Mrs. Dorothy Lewis, Coordinator of Listener Activity of NAB, from New York. The network also revived Norman Corwin's Seems Radio is Here to Stay on Nov. 5, which was first produced in the old Columbia Workshop in 1939. On the same network the Salt Lake Tabernacle Choir, which is considered the oldest continuously presented network program, aired the choral numbers featured on their first CBS broadcast.

The ABC network telescoped a quarter of a century of radio from the equivalent of its gaslight era to the dawn of television with a presentation of radio pioneers reviewing the history of broadcasting. ABC, the nation's youngest network, although its roots go back to the beginning of broadcasting through its key station WJZ, the oldest in New York, told, via the voices of the pioneers themselves, of the first frantic struggles of early broadcasters to get themselves and their messages on the air. Besides special programs bearing on this theme, Milton Cross, dean of announcers, whose first broadcasts were made in WJZ's only studio, converted from a powder room, and Madge Tucker, one of the first ladies in radio, told of the early days. Paul Whiteman, director of music at ABC, who has done more than any one man, to shape the nation's taste in popular music, and one of the first big names on the air, appeared in a special production built around his music. Mark Woods, President of ABC, who is a pioneer in the business and executive phases of radio, was also heard on the program.

The Mutual network's observance during the week took the original angle of dwelling on the future of radio with members of the Girl and Boy Scouts taking part in special programs, as well as in the network's activities and offices from the president on down. Girl Scouts served on the continuity, acceptance, traffic, central file, sound effects and other departments where women hold key positions.

NBC presented a complete and rich schedule of special shows and broadcasts arranged by the network's program department, which included public service and sustaining programs. The network made its bow to the industry on Nov. 4 with the well known Army Hour program, and the felicitations were accepted by Justine Miller, President of the National Association of Broadcasters. Another highlight, among many, was Fred Waring's contribution with a résumé of historical radio highlights on his five daily programs.

The entire week was an impressive and glorious tribute to radio, and most important, it brought home to listening audiences throughout the country and the world just what great strides in resources, public service and entertainment the radio industry has achieved in 25 years. Its contribution to music alone from an educational standpoint is little less than phenomenal. America can well be proud of those executives in radio whose foresight, imagination and industry have made broadcasting an active and potent force in the world. More than ever today, radio is truly the voice of the people.

Servicemen Aid War Fund Drive

In conjunction with the National War Fund Drive, WQXR is presenting 4 special programs, featuring prominent guest artists of the theatrical world, guest speakers, and narrative interviews with servicemen, who have benefited by aid from the Fund. The first broadcast was made on Sunday, October 7 (7:45 to 8:00 p.m., EST) and highlighted James J. Farley and Louis Calhern as guests.

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NEWS AND REVIEWS
of the Studios

Robert Merrill: A Young Baritone's Success Story

To become a member of the Metropolitan Opera Company at the age of 27 is no small achievement any way you look at it. Robert Merrill has not only chalked this up to his credit, but he has been soloist with well known orchestras and sung in concert throughout the Eastern section of the United States. In the radio field, he is regular star on the Serenade to America program (WEAF, 6:15 p.m. to 6:45 p.m. EST) and for 2 years was featured on NBC's Concert Orchestra series (Sun., 12:30 p.m. to 1 p.m., EST). Just recently he concluded 13 weeks on the Evening With Romberg show (NBC, Wed., 8:30 p.m. to 9 p.m., EST). In addition to all this, he has been guest-starred on many other major radio presentations.

But in spite of this really excellent record, Merrill would be appearing before an entirely different kind of public if he had followed his original ambition. And, believe it or not, it would have been in the role of a professional ball player. With an athletic career in mind he went through school as a popular baseball player, and followed the routine and life of any normal boy. For in the days when he pitched for the Dyker Heights Athletic Club, he had no aspirations whatever for a musical career. But that is where his mother entered the picture, for which he can thank his lucky stars today.

A former professional singer before her marriage, his mother with this background of experience, soon discovered that her son not only had a promising voice, but he had also inherited her love of music. So she started early to give the lad piano lessons, and began his vocal lessons when he was 16. No matter how longingly he looked out of the window at the neighborhood ball games in progress, she quietly and firmly kept him to his task.

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At the age of 12 he made his radio debut, singing on a children's program via a local New York station. His first actual professional appearance as a mature artist took place on the S.S. Rotterdam, enroute to Havana. The passengers reacted so favorably to the young man's efforts that it more or less eliminated the idea of baseball, and convinced him in what field his life work was to be. After that he was engaged on an Eastern vaudeville circuit where he did four shows a day. Then to fill in, he sang at luncheons, banquets, any place he could get a booking to earn money for lessons.

"There is always one important song," Merrill said, "that somehow is identified with a singer and on which success hinges. My song was 'Figaro!'"

He featured this aria for his vaudeville audiences which they always seemed to like best. When Harry Salter, the manager, auditioned him for coast-to-coast radio show he was originating, it was the song he recorded for him. Several weeks later Mark Warnow, the conductor, listened to the record and hired him on a complete network Red Cross show with Cornelia Otis Skinner and Jane Froman. From that time on, radio engagements on top-ranking programs followed rapidly. In 1941 his first appearance on a sponsored show was with Grace Moore on NBC's Music America Loves Best. Merrill's reverence for the great on this occasion had to be forcibly quelled by his manager, when he wanted to ask the blond diva for her autograph.

In 1940 Merrill was the youngest semi-finalist on the Metropolitan Auditions of the Air, and in 1941 he returned to win the prize and be signed as a member of the "Met" Opera Company. He was fully equipped for this new endeavor, for he had learned Italian, French and German, besides memorizing 13 operatic roles. The latter he had studied on the two hour subway ride from New York to his home in Brooklyn between radio dates. Six of the roles were performed in his first season in opera.

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A native New Yorker, a little over medium height, dark, with a likable personality, Merrill is modest about his achievements. In fact he is so busy working at his career that he has little time to think about the laurels. When he is not on tour in opera or concert, his days start at 9:30 a.m., when he vocalizes. Then he is off to New York for a vocal lesson. A coaching session follows. All this fills the day up to 3 or 4 o'clock. He then takes time out to have something to eat, which is followed by rehearsals for a radio broadcast or an opera performance. Success brings plenty of hard work with not much time out for play!

His recipe for making good is simple and basic. "There is only one way to ensure success in any career," remarked Merrill, "and that is to be fully prepared when an opportunity comes. This means hard and constant work, but if you are not ready and fail, your entire career can be retarded or even ruined." A little maxim that can be pasted in the lesson book of any artist with aspiration for a career.

Toscanini Begins NBC Winter Series

As inspiring and dynamic as ever, Arturo Toscanini opened the winter season of the General Motors Symphony of the Air on Sun., Oct. 28 (NBC, 5:00 to 5:30 p.m., EST) with an all-Brahms program comprising the Tragic Overture and Symphony No. 4 in E minor. Under the distinguished maestro's baton, the music of Brahms assumed a new and magic significance with interpretations that were so enriched by ravishing tonal beauty and balance that it more than ever demonstrated his attributes as a superb perfectionist. During the intermission in the hour's broadcast, Charles F. Kettering, vice-president of GM, was speaker, as in past broadcasts.

On the Nov. 4 broadcast the seldom-heard Romeo and Juliet Symphony of Berlioz was performed, and an all-Schubert program climaxed by the Symphony in C Major was heard on Nov. 11. Subsequent concerts for the first six weeks of the season are intriguing and unusual from every standpoint. On Nov. 18 Toscanini has arranged a program of four selections by contemporary composers, all either native Americans or residing in this country. Of these works, three will have their world premieres on this broadcast. They are Overture to a Fairy Tale by Castelnuovo-Tedesco; Western Suite by Elie Siegmeister and Sinfonia Tripartita by Vittorio Rieti. The fourth composition, Frontiers, is a colorful work by Paul Creston.

In interesting contrast will be the concert for Nov. 25 on which outstanding compositions by two widely known English composers of the 20th Century, Vaughn Williams and Sir Edward Elgar will be presented. Also scheduled on this date is Le Donne Curiose Overture by the Italian composer, Wolf-Ferrari.

Toscanini will conclude his first series of six broadcasts on Dec. 2, conducting dramatic movements from two operas—Bellini's Norma, and Mefistofele by Boito. Both excerpts call for orchestra, chorus and bass soloist. The third work will be Verdi's great Te Deum, one of a series of four sacred compositions and the final major work of the composer. This will be performed by the orchestra and full chorus of mixed voices.

ROBERT MERRILL,
Star on Major Radio Programs.

RADIO NOTEBOOK

PAUL PARAY, noted French conductor, has been signed for appearances with the Boston Symphony broadcast via WJZ. Making his debut on Nov. 21, the noted maestro comes to America especially for this assignment. . . . MAGGIE TEYTE in personal appearance on WQXR, Oct. 27 on Guest Artist program with several of her recordings played prior to interview with Abram Chasins, music consultant of station. . . . EVELYN PASEN, young Canadian mezzo, began new CBS song series, Oct. 30. . . . CBS GREAT MOMENTS IN MUSIC off the air on Oct. 31 allotting time for special broadcast of N. Y. Herald Tribune Forum. . . . WNYC aired first broadcast in the FRICK COLLECTION CONCERT series, Nov. 4. . . . LUCILLE MANNERS featured guest on DAVE ELMAN'S Radio Auction Show via Mutual, Nov. 5. . . . WELDON HART'S prize-winning Symphonic Movement had world premier on Nov. 13 via ABC's Concert Time program, directed by JOSEPH STOPAK. . . . Top Flight entertainers to appear on TWO HOURS OF STARS in special Thanksgiving Day salute to Victory over CBS. . . . DOUG ALLAN'S Television Adventures told on Thrills and Chills program published in book form, titled Gamblers With Fate. Originating five years ago, presentation oldest television program on air.

MARIA KURENKO, Russian soprano, heard in three arias from Borodin's Prince Igor via CBS Invitation to Music program, Nov. 1.

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THE MUSICAL PARADE

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THE DANCE: PREMIERES IN MANHATTAN; NOTES AND EVENTS AFIELD

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

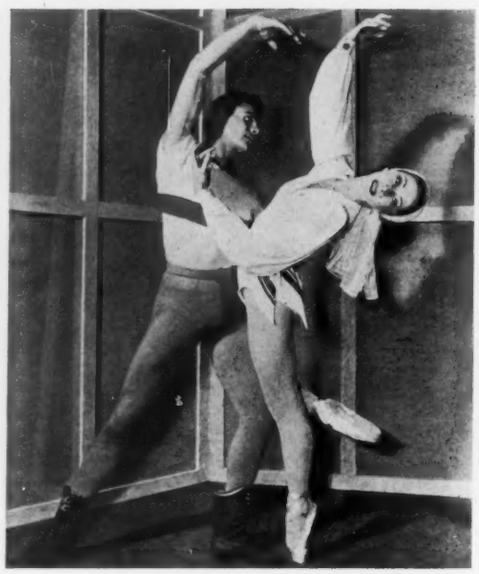
The last two of the five Ballet Theatre premieres were presented on Oct. 24 and 25. The Firebird, a revival that was first on the list, was definitely an all-Chagall show. The sets were so intense with Chagall's garish color that even the Stravinsky music was dim and almost insignificant by comparison. And as for Adolph Bolm's choreography, it was completely lost in the shuffle (though one must admit there was not much to lose in any event). Alicia Markova, as the Firebird, struggled courageously with steps unflattering to her great talents while Anton Dolin, as Ivan Tsarevich, walked on and off stage and gave the bird a lift now and then. Diana Adams was a gracious Princess and the ensemble followed along. This was a perfect example of complete lack of coordination and artistic understanding between choreographer, artist and music. The choreography was decadent, the sets ultra-modern, and the music somewhere in-between.

The program opened with a sprightly performance of Waltz Academy, in which Nora Kaye, Alicia Alonso and Janet Reed danced the technically difficult leads with their usual aplomb. Tally Ho! also made its appearance, and even with charming Janet Reed as the central figure the work still seems endless. Fancy Free brought the long evening to a close.

The fifth and final premiere of the season, Graziana, followed Firebird on Oct. 25 and was a delight by contrast. The combination of its simple blue-grey drop against the smartly colored and modest tutus designed by Alvin Colt and the straightforward choreography by John Taras was a direct, refreshing affair. Mr. Taras, a young member of the company, was extremely ambitious in choosing the Mozart G Major (K.216) Violin Concerto for his first choreographic venture. However, he did not fare too badly. While the pattern and tone of the work revealed a strong Balanchine influence, it moved along with the music and revealed a substantial vocabulary of ballet technique. In the *Allegro* there were some very tricky passages by Nora Kaye, Andre Eglevsky and Alicia Alonso. Taras employed their technical resources to advantage; this was true, too, in the *Rondo*. Nora Kaye especially had some intricate variations in the final movement. The *Adagio* introduced Diana Adams as a full-fledged and accomplished soloist. She was expertly assisted by Barbara Fallis, Patricia Barker, Roy Tobias and Dick Beard. The ensemble danced well throughout. Joan Field played the violin solo beautifully and the orchestra under Jascha Horenstein sounded better than usual. The audience applauded wildly.

The season, which closed on Nov. 6, was memorable for the opportunity it offered the younger dancers and choreographers. Alicia Alonso and Andre Eglevsky caused quite a furore with their performances of Giselle and Spectre de la Rose. Michael Kidd turned in a good Petrouchka while Diana Adams, Barbara Fallis, Shirley Eckl, Marjorie Tallchief and Marjorie Banks all attracted attention with fine work. Nora Kaye, Janet Reed and Alicia Alonso, have developed such fine and individual styles during the last few years that not only are they an asset to the company, but more or less the backbone. Kriza is by far the most versatile of the male dancers in the organization.

For the request programs, Giselle won out by far when the mail was tabulated. And while on the subject of Giselle, Markova and Dolin, the names most closely associated with the ballet, will tour at the head of their own ensemble of eight dancers and a small orchestra. Opening Nov. 13 at Durham, N. C., the tour is arranged so that the group can rejoin Ballet Theatre in Chicago, St. Louis, San Francisco, Los Angeles and possibly other key cities. They will be back in New York in time for the spring ballet season at the Met.



← NORA KAYE and JOHN KRIZA as seen in Michael Kidd's new ballet, On Stage.

→ TED SHAWN and LA MERI in Krishna and Radha, which was performed recently in honor of Mr. Shawn's 54th birthday.

Greco at Brooklyn Academy

Jose Greco, formerly the leading male dancer with the late Argentinita, appeared in an evening of miscellaneous Spanish music and dance, called Iberia, at the Brooklyn Academy of Music, on Oct. 30. The assisting dancers were Nila Ampara, Carmen de Rivero and the team of Roberto and Alicia. Miss Ampara is very lovely to look at and dances nicely but as yet is not a match for Greco, especially temperamentally. Carmen de Rivero and the dance-duo, Roberto and Alicia, did some commendable work during the evening and proved themselves capable performers. Gomez, the excellent guitarist and musician, played two groups of solos and assisted the dancers in several numbers. Though the singer, Carolina Segrera, was on and off the stage many times, singing with the dancers and alone, she just could not seem to control a serious case of nerves. Naturally the best part of the performance was Greco. He has dignity, an inimitable style and a gift for choreography which undoubtedly will develop much further. Bertha Melnick and Annette Roussel played fine accompaniments at the pianos, which unfortunately were not placed on stage.

Tei Ko La Meri's Guest

On Oct. 29 and 30, Tei Ko was the guest artist at La Meri's Ethnologic Dance Theater. Of her four dances, the Chinese Fantasy was most effective. Handsomely costumed with striking colors and excellent lighting, the dancer actually suggested "the personification of an imp of the flame in the mind who sometimes comes to lightly distract one's thoughts." This dance should have closed the program instead of the Japanese Spiritual which ended on a rather ugly note — a masked female demon. La Meri offered several solos and again proved herself a gifted actress as well as dancer.

Koner in Choreotones

CBS Television presented On a Park Bench, the second in a series of three Choreotones on Nov. 2. These choreographic skits are created by Pauline Koner and Kitty Doner. On a Park Bench is the story of lovers in the spring, the first couple in a London park, the second in Paris and finally the third in Central Park. The inevitable policeman, in the person of Joseph Hahn, turned up in all three. Miss Koner's solo bit on the Central Park bench and sections of the Parisians' dance were the high spots choreographically. There were very appropriate and imaginative scenic designs by James McNaughton. The idea has definite potentialities for television.

Dance News

From Rio de Janeiro comes word that Igor Schwezoff has completed nine ballets since he took the post of Director of Ballet and Choreographer at the Teatro Municipal. The ballets are Swan Lake, Sylphides, Moonlight Sonata, Concerto Dansante (Saint-Saëns 2nd piano concerto), Tales of the Bouffon, Eternal Struggle, First Ball, Red Poppy and Baccanal from Tannhäuser. Many of the orchestrations are by Mignone. . . . On Nov. 24, at 2:45, the faculty of the Creative Saturday School headed by Blanche Evan, will give a recital for children at the Humphrey-Weidman Studio Theatre. . . . The Lola Brava Dance Group presented a program called Spanish Fiesta or Dances From Old Spain at La Meri's Dance Theatre on Nov. 4. . . .

William Bales of the Dudley-Maslow Bales Dance Trio has created and directed the choreography for the Theatre Guild's production of Shakespeare's A Winter's Tale.

NAACC Composition Prizes Offered

The National Association for American Composers and Conductors, influenced by the success of Leon Barzin's reading-rehearsal orchestral broadcasts, offer three prizes of $100 each for compositions especially adapted to young musicians. They consist of: Solo string with orchestra; solo wood-wind with orchestra, and solo brass or percussion with orchestra. Compositions are not to exceed three and one-half minutes in length and must be submitted by May 1, 1946, and sent to the association at 15 W. 57th St., New York. In addition to the cash prizes, winning works are assured a broadcast performance, publication and distribution.

All composer members of the association are invited to submit works of this character as well as those suitable for the Times Hall concert series which the organization announces for five Sunday evenings, Nov. 11, Jan. 20, Feb. 17, March 31 and April 14. The December concert, commemorating the birth of Henry Hadley, founder of the association, is announced for Times Hall on Dec. 20. There will also be afternoon musicales at the Henry Hadley Studio under the direction of Gladys Mathew, date of which will be announced. Dr. Howard Murphy is chairman of the program committee for 1945-46. All composers, conductors, artists and music lovers are invited to join the association.

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THE MUSICAL PARADE

Arrau Reports on Argentine.

Music is about the only phase of Argentine life that has remained undisturbed by the political turmoil in that country, reports Claudio Arrau, returned here from a South American tour.

The Peron-Farrell government maintained a hands-off policy in music—largely, so Arrau remarked, because it didn't understand music. Only one Argentine musician was seriously affected, the composer and conductor, Juan José Castro. He incurred governmental displeasure by joining with 400 Argentine intellectuals in signing a manifesto demanding the return of free elections. For this he was removed from his several governmental posts, including the conductorship of the Teatro Colon. "But he is now one of the heroes of the Argentine people," says Arrau. "There was a notable absence of foreign stars at Teatro Colon this summer. They have been boycotting the country owing to the disturbed conditions. But the productions and ensemble were maintanied at a high level and attendance both at the opera and at concerts was the largest in local history."

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Rise of David and Mischa.

The tired businessman is not always too tired to be a musical enthusiast and practitioner. For instance, there is David Turcott, violin pupil of George Perlman in Chicago. Born in the same Russian town as Mischa Elman, David shared the former's passion for the violin. However, Mischa became a professional and David, after his emigration to America, was educated as an engineer, shone in mechanical creativeness, and now is president of the Edenfruit Products Co. of Rockford, Ill.

Business or no business, rainy or sunny weather, David kept up his violin practice through the years, and each week travels to Chicago for his well-prepared lesson with Perlman. Recently he realized another great dream of his life when he became the owner of a famous violin, the Libon Strad. David plans to give a concert on the instrument later this season, "but not," he says, "as a rival of my childhood playmate, Mischa."

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Tonal Tattling.

The Barber of Seville, in an English version, may be produced by the Theater Guild. . . . The Metropolitan should take over the Bayreuth Festspielhaus and give Wagner performances there next Summer. . . . Leon Barzin a strong contender in the pool tournament at the Lotos Club. . . . A "mandolin maestro" is what Danton Walker calls Dave Apollo in the Daily News. What price, Toscanini's title? . . . If a film is made of John McCormack's life, the name part probably would go to John Feeney, the Irish tenor. . . . Sevitzky, baton commander of the Indianapolis Orchestra, also wields a wicked paint brush. The past Summer he finished eight pictures. . . . The new musical play, Polonaise, with Chopin's music, received an awful panning from the New York drama critics. The Post reviewer wrote: "It is about time some one started a League for the Defense of Dead Composers." . . . This department, always original, will not say that, when Policeman Ian Cosman sang Turiddu in the City Center's Cavalleria Rusticana, he followed the beat. . . .

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One of the columnists (Daily News) writes: "Dr. Hans Kindler's new and promising piano student is Margaret Truman." How come? We always thought that Kindler, before his conductorship of the Washington National Orchestra, had been a cellist in the Philadelphia Orchestra. . . . Bruno Huhn, organist-composer, attracting West 57th Street eyes with his English style, low-crowned, flat-brimmed bowler hat. . . . Contrariwise, Stokowski swinging along the same thoroughfare, but hatless. . . . While all mourn Jerome Kern's death, Edwin McArthur will conduct the revival run of Show Boat (with Kern music) to open at the Ziegfeld Theatre, Dec. 22. . . . Richard Tauber, the operetta star, according to report, has been knighted in England, and now is "Sir." . . . Baccaloni, Metropolitan basso, spent part of last Summer filming a comedy part in a Spanish moving picture made at Mexico City. . . .

Our Hollywood espionage agent informs that there is talk out there of doing a film dealing with the history of the Metropolitan Opera House. . . . Sorry we were not able to attend the interesting chamber music matinee of Mr. and Mrs. John W. Haussermann, Jr., at their Mt. Kisco, N. Y. home, attractively named Apple Trees. . . . Lamar Stringfield goes on courageously performing American music down in North Carolina. His most recent program was at Thomasville (Woman's Club) and half the numbers were by our native sons.

One story has it that Lily Pons will sing only twice at he "Met." this season. . . . The Messiah, Rhapsody for women's chorus and piano by Heinrich Schalit, will have its first performance in New York Dec. 19 at a concert of the St. Cecilia Club of N. Y., under Hugh Ross. . . . Get your glad clothes out of camphor. The Metropolitan Opera will reopen November 26, to continue until March 30. . . . Jo Davidson, eminent sculptor, is doing a bust of Serge Koussevitzky. . . . Grace Moore was robbed at her country home of $12,000 worth of jewelry and clothes, but the thief was caught and his loot recovered. . . . A third son was born to the Erich Leinsdorfs a couple of weeks ago. At that rate he may have his own home orchestra in time. . . . The November 5 monthly gathering of The Bohemians, at the Harvard Club, enjoyed two cello-piano Sonatas by Debussy and Martinu, played by Marcel Hubert and Rudolf Firkusny. . . . Bernard L. Walton, President Truman's barber, is studying for a Master's degree in music at New York University.

Doris Stockton, marimba artist, scored a striking success (no pun intended) with the Toronto Orchestra, Valter Poole, guest conductor. . . . A lady writes to this department, "I read in the newspapers that there is a Brooklyn pianist, 'Happy Mac' Kaufman, who plays 5,000 songs from memory. I didn't know there were so many worth remembering." . . . Jack Lait writes in the Daily Mirror about gangsters he used to know when he was a crime reporter. Musical folks should be deeply stirred to learn from him that Big Jim Colosimo, Chicago underworlder, used to be a confirmed operagoer and was a friend of Caruso; and that "Dutch" Fred Schultz, New York racketeer, had a large library of classical music records and attended concerts regularly. Both men died as victims of gangland executions. . . . The Music Rialto's report that Martinelli had gone to Italy turns out to be baseless. . . . Critic and publicist Julian Seaman looked like neither the other day in 57th Street, when he wore an open collar, sport shirt and coat, and slacks. . . . Alfred Mirovitch and Erno Balogh standing nearly back to back outside Steinway Hall and not seeing each other. . . . Peekskill, N. Y., had a plague of crickets recently; crickets, not critics.

New Players Join N. Y. Philharmonic

When the Philharmonic-Symphony Society of New York opened its season on Oct. 4 under its musical director Artur Rodzinski, there were six new faces among the 105 regular members of the orchestra and one member returning from the armed forces. The first-desk men, with one exception, that of Leonard Schaller, bass clarinet, remain unchanged. Other newcomers are Manuel Zegler, second bassoon, Marcel Lannoye, assistant first French horn, William A. Namen, second horn, Robert F. Boyd, assistant first trombone, and Eugene Settanni, violin. Albert Goltzer is back in the oboe section, after having spent the entire war in the U.S. Coast Guard. Schaller joins the Philharmonic-Symphony after 17 years as bass clarinet and assistant first clarinet with the Chicago Symphony.

Graveure Returning to U. S.

A letter from Louis Graveure states that, contrary to all reports current in the United States that he has passed away, he has never been in better health or voice than at the present time. He volunteered for service with the British Coast Guard and has been on active duty at a coastal station handling the launching of rescue craft for wrecked or disabled American and British airmen and sailors. Recently demobilized, Mr. Graveure announces the immediate resumption of his concert career and his return to the United States this season.

ASCAP Vindicated in Suit

A decision that the American Society of Composers, Authors and Publishers was not in violation of the Anti-monopoly Section of the Donnelly Act, upheld by the Appellate Division in January, 1945, was unanimously affirmed by the Court of Appeals on Oct. 26.

The suit against ASCAP was brought by the Hotel Edison Corporation in 1942, and the Society's motion to dismiss the complaint was granted by State Supreme Court Justice Morris Eder in June, 1944. John W. Davis appeared on behalf of the plaintiff before the Court of Appeals, while ASCAP was represented by Louis D. Frohlich, of General Counsel.

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LOS ANGELES

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, California

The sensational Salome of Lily Djanel has been the main topic of opera-goers since the performance, Nov. 1, as the third event of the San Francisco Opera Co.'s annual season in Shrine Auditorium. The season, which has an added week this year, has been outstandingly brilliant, yet Djanel's performance topped it like a rocket.

Her voice was luscious in quality and handled with complete ease in the most trying passages. Her acting riveted attention from beginning to end, culminating in a scene which had the tribute of perfect and fascinated silence from the huge audience. Moreover her Dance of the Seven Veils was truly a dance in the choreographic sense of the word, and in a manner no other singer has ever been able to accomplish. Our memory of Salome includes the former leading interpreters of the role, but never have we heard or seen a performance even nearly approaching this one.

She received sterling support throughout from an excellent cast, headed by Frederick Jagel as a convincing Herod, Herbert Janssen as a dignified and firm-voiced Jokanaan, John Garris as Narraboth and Margaret Harshaw as Herodias. George Sebastian conducted securely.

The event was coupled with the season's novelty, Ravel's highly entertaining L'Heure Espagnole. This sort of opera patently needs an English translation, since the uncomprehending audience almost totally muffed its sparkling lines and the music, charming though it is, is not sufficient to pull through on its own. Licia Albanese made a delightfully flirtatious Concepcion, while Mack Harrell as the husky muleteer, Ramiro, John Garris, Salvatore Baccaloni and Alessio de Paolis contributed equally to a delightful performance, sensitively conducted by Gaetano Merola.

An effective opening for the season was Tristan und Isolde on Oct. 29. Helen Traubel was vocally magnificent as Isolde, sustaining the taxing role with perfect smoothness and resonance to the end of the Liebestod. Melchior's Tristan was as well routined as ever. Miss Harshaw was an unusually firm-voiced Brangäne, Lorenzo Alvary sang King Mark with warmth and color, and Herbert Janssen contributed an excellent Kurvenal. William Steinberg's conduct was sure, though occasionally ponderous.

Hilde Reggiani's local debut in The Barber of Seville on Oct. 31, showed a highly promising newcomer with a well handled voice of considerable power for a lyric-coloratura, who still needs to acquire more skill in handling herself on the stage. Ezio Pinza's humorous Basilio was very much the highlight of the performance. Bruno Landi showed a light but pleasing tenor as Almaviva, Francesco Valentino made an adequate Figaro, winning plaudits for his Largo, and Salvatore Baccaloni clowned his way through Bartolo. Conductor Pietro Cimara kept the orchestra well under the light voices.

The company's performance of Aida is always a triumph for Stage Director Armando Agnini, who invariably contrives a stunning mise-en-scene. Stella Roman sang the title role, Nov. 2, with warm and appealing tones. Frederick Jagel sang a dramatic Rhadames, Margaret Harshaw was a vocally munificent Amneris, Ivan Petroff was a robust Amonasro, Ezio Pinza was a powerful Ramfis, and Lorenzo Alvary was a properly regal and vocally effective King. Gaetano Merola conducted with surety and dramatic balance. The chorus, trained by Kurt Herbert Adler, acquitted itself admirably. Ruby Asquith gave a highly effective dance, supported by a fair ensemble.

A concert sponsored by the League for Labor Palestine at the Wilshire Ebell Theater, Oct. 27, introduced a rhapsodic Poem Ancien very well played by its composer, Cellist Alexander Borisoff, with June Starr at the piano. Borisoff also showed his virtuosity in Ravel and Achron items. Tenor Sergei Radamsky gave a group of Jewish songs, and Pianist Jeannette Savran performed a Hebrew Rhapsody by Michael Kourilsky.

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HOLLYWOOD JOTTINGS

Louis Kaufman will be soloist with the Santa Monica Symphony Orchestra, conducted by Jacques Rachmilovich, on Dec. 2, playing the Beethoven Violin Concerto.

Eugene Zador is orchestrating his new opera, Inspector General, to a Gogol text. He has just completed a Czardas Rhapsody for use on the Ford Hour.

James Sample, conducting the Utah State Symphony Orchestra, has engaged Jakob Gimpel to play the Beethoven "Emperor" Concerto on the orchestra's next pair concerts in Salt Lake City.

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Johan Franco's Ballade for Flute and Piano was given its first performance on Oct. 28 at the Flute Club by Ruth Freeman and the composer. His Four Miniatures were played as encore. Mr. Franco has completed a Suite for String Orchestra in six parts, the last of which, Chorale, is dedicated to the liberated peoples of the world.

CHARLOTTE BOERNER
as Violetta in Traviata, a role she sang in October in San Bernardino, Calif., with the San Bernardino Valley Concert Association.

Juilliard Announces Fellowship Awards

Fifty-two fellowships, carrying free tuition in the Graduate School, have been awarded by the Juilliard School of Music, according to an announcement by Oscar Wagner, dean of the Graduate School. The fellowship holders come from 24 schools and conservatories in 16 states, District of Columbia, Canada, Cuba, Australia and South America.

Rochester Season Opens

ROCHESTER, N. Y.—The Rochester Philharmonic Orchestra opened its 23rd season on Nov. 1, in the Eastman Theater, with Artur Rodzinski conducting. The program included the Beethoven Fifth ("Victory") Symphony, a Bach-Byrns Chorale, the Ravel Daphnis and Chloe Suite and Aaron Copland's Appalachian Spring. On Nov. 5 the Eastman School Senior Symphony, one of the school's three student orchestras, gave its first 1945-46 program in the same auditorium under Dr. Paul White, associate conductor. Soloist with the Rochester Civic Orchestra on Nov. 9 was Hazel Scott, classic and swing pianist, with Guy Fraser Harrison conducting.

San Carlo Continues Tour

The San Carlo Opera Company has played 60 performances this season, up to Nov. 1. The one on Oct. 30 was in Albany, N. Y., when Trovatore, with Giovanni Martinelli as guest artist, was given at the Palace Theatre. Madame Butterfly was the matinee on the same day. The auditorium, seating 3700, was sold out. After the usual holiday layoff the tour will continue January first in California, then to the Northwest and western Canada, closing with the annual spring season in New York early in May.

BMI Awards Composition Prizes

Otto Mueller, former first violinist of the Philadelphia Orchestra, has won first prize of a cash award, and publication of his orchestral composition, Scherzo Poliphonic, in the contest sponsored by Broadcast Music, Inc. for members of the American Composers Alliance. A similar second prize went to Arthur Kreutz, composer-conductor, for his Symphonic Blues. Sharing the third prize are Richard Donovan, for Design for Radio, and Elliott Carter, for Prelude, Fanfare and Polka. Paul A. Pisk's Suite on American Folk Songs won fourth prize. The board of judges included Fabien Sevitzky, Alfred Wallenstein and Karl Krueger.

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Recent performances by the Mascagni Opera Guild at the Community Center include Barber of Seville, Oct. 21; Rigoletto, Oct. 27; Trovatore, Oct. 28; Lucia di Lammermoor and Traviata, Nov. 4; and Lucia di Lammermoor, Nov. 11.

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Activities of the Artists

A new, non-profit corporation, the Central Pennsylvania Music Festival Association, organized for the purpose of advancing music culture and other arts, was given a charter in Harrisburg recently.

Arved Kurtz, director of the New York College of Music, announces the addition to the faculty of Vladimir Padwa, pianist, and Maurice Eisenberg, cellist.

Mark Nevin recently was elected president of the Music Educators Association of New Jersey. Rosalind Dobie is vice-president. The association held a meeting in Newark on Nov. 3, with Paul Oliver, superintendent of public school music in Newark, as guest speaker, and Kenneth Amada, pianist, guest artist.

Edwin Steffe, American baritone, sang Count di Luna in Trovatore in Rochester on Oct. 19, presented by the Civic Music Association. Mr. Steffe next went to Boston to appear in the revival of The Girl of the Golden West with the Boston Grand Opera Company.

Alton Jones, pianist, is currently giving recitals in Virginia and Alabama. He will play at Town Hall, New York, on Nov. 28. Recent appearances for Mr. Jones have been at Centenary Junior College, Hackettstown, N. J.; the Chaminade Club, Yonkers, N. Y.; State Teachers College, California, Pa., and Seton Hill College, Greensburg, Pa. A recital at the Juilliard School was broadcast over WNYC.

The establishment of a $100,000 fund to pay for new Metropolitan Opera productions has been set up as the chief objective of the eleventh season of the Opera Guild, Mrs. August Belmont, president, announced at the first membership meeting in Town Hall. More than 1,600 guild members heard Mrs. Belmont set $50,000 as the goal for this year's drive.

To obtain contributions for the fund a preview of Gounod's Romeo et Juliet, which will be revived at the opera this season, will be given on Nov. 23.

The $1,000 first prize in the fifth annual Marian Anderson musical scholarship competition was won by Mary Simmons, 26-year-old Philadelphia soprano. Other winners among the 130 contestants included: Victoria Kerner, 26, of Lakewood, Ohio; Edna Charney, 16, of Philadelphia, and Oscar Griffin, 29, of New York.

Paul Draper is on a streamlined tour of the Caribbean for USO-Camp Shows. With the dancer is Arthur Ferrante, who will act as accompanist and offer piano solos.

Ernest Ansermet, founder of the Orchestre de la Suisse Romande, Geneva, was scheduled to conduct an all-American program on Oct. 31, shortwaved from Europe to the United States under the auspices of the Swiss-American Society.

Tossy Spivakovsky, violinist, is touring this season in Canada, the Middle West and South, including eight appearances with orchestras, among them the New York Philharmonic, Cincinnati Symphony, Toronto Symphony and Miami Symphony. A recital in Springfield, Ohio, on Oct. 21 opened the tour.

A catalogue has been issued of M. Wood Hill's compositions for theatre, full orchestra, chamber music and string ensemble, string quartets, choruses and solo songs.

The Society of Music and Associate Arts met on Oct. 11 in the Hunter Alumnae Room, Hotel Woodward Annex, New York. Appearing on the program were Waldemar, Nellie and Mildred Lind, Andrew Shindler, and Charles Haubiel.

Gloria Greenberg recently accompanied Albert Weintraub at a War Stamp Concert at the Brooklyn Museum. She also has been accompanist for violin students at the Institute of Musical Art.

Jennie Tourel, mezzo-soprano of the Metropolitan Opera, is on a tour until Dec. 7, singing in Toronto, Montreal, Detroit, Boston, Ann Arbor, Pittsburgh and other cities. She will repeat her program in Toronto three times, due to sold-out houses in Eaton Auditorium.

Stephan Hero, violinist, reports that, in his travels for USO-Camp Shows, he has flown 33,640 miles in the following types of planes: C47, C49, C78, C54, PBY, PBM, SPD, B24, reconnaisance, and the China Clipper. He covered over 19,000 miles on trains in the United States and by ship 16,800, in addition to thousands of miles in army vehicles. Mr. Hero played more than 600 performances in North, Central, South America, South, Southwest, Central and Western Pacific.

Yeoman Noah F. Ryder of Elizabeth City, Va., a Negro, with a sea chantey, Haul Away Mateys, We're Almost Home, based on a traditional Negro folk song, won the $500 grand prize in the recently completed Writers War Board Navy Show contest.

One hundred and twenty-nine students, ten percent of the student body at the Institute of Musical Art of the Juilliard School of Music, are ex-service men and women studying under the G. I. Bill of Rights. Of the 129 only two are women.

Veterans must pass the same entrance examinations and meet the same basic requirements as other students accepted at the school, according to Robert Hufstader, who heads the Juilliard veterans' department.

Gladys Mayo, pianist, has resumed teaching at the Institute of Musical Art of the Juilliard School of Music.

Angel del Busto, bassoonist, and his wife, Gladys Mayo, pianist, have returned from a tour of Puerto Rico, where they gave concerts for club and schools. In Rio Piedras they played in the concert auditorium of the University of Puerto Rico and in Mayaguez were presented by the Pro Arte Society. This is their second tour of the island. Mr. del Busto has resumed his post as first bassoonist with the Detroit Symphony Orchestra and on the faculty of the music department of Wayne University.

George Kleinsinger's Overture on American Folk Themes has been recorded by the Office of Inter-American Affairs for distribution to radio stations throughout Latin and Central America. Dean Dixon conducts the American Youth Orchestra in the performance.

Stuart Fastofsky, composer, violinist and pianist, now stationed at Ft. Belvoir, Va., flew to New York to play a recital on Oct. 29 at the Jamaica Jewish Center in Queens, L. I. Mr. Fastofsky recently completed a symphonic score with a World War II background which was read at one of the rehearsal broadcasts of the National Orchestral Association under Leon Barzin.

Marjorie Lawrence was scheduled to leave New York by plane on Nov. 10 for a two months' tour of England, Scotland, Ireland, Belgium, Holland, France and Germany. Her schedule of 15 concerts in the British Isles includes solo appearances with Sir Thomas Beecham and the London Philharmonic Orchestra and a broadcast with the BBC Symphony under Sir Adrian Boult. In Paris she will take the role of Isolde in a performance of Tristan and Isolde under the patronage of Gen. De Gaulle. On Christmas Day she will sing for the Allied Occupation Forces in Berlin.

Sylvia Golden will edit a monthly feature in the new magazine Stage Pictorial.

The Associated Music Teachers League with Rose Raymond, president, held a meeting on Oct. 25 in Steinway Hall. The November meeting will be held on Nov. 29.

Thomas Hayward, tenor of the Metropolitan Opera, sang Green Fields, a song by Gene Bone and Howard Fenton, on the Serenade to America broadcast of Nov. 8.

Charles L. Wagner's production of Rigoletto was presented in Canton, O., last month, with Rocco Pandiscio, Jean Dickenson, Anthony Marlowe and others. Desire Defrere was stage manager and Paul Breisach, conductor.

Cordelia Dobyns, formerly of W. Colston Leigh, Inc., and Julian Seaman, former critic of the World, Mirror and Cue Magazine, have opened a publicity office.

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CHICAGO Opera Feted

By ELSA BOROWSKI

CHICAGO.—Unexpected changes and substitutions are the common fate of opera seasons and some of the third and fourth week performances given by the Chicago Opera Co. proved no exception to the rule. George Szell, who was to have conducted the eagerly awaited revival of Parsifal, cancelled his appearance and his place was taken by Fritz Stiedry, who directed one of the most satisfactory performances of the work which this city has heard. An able cast (with Emery Darcy as a fresh-voiced Parsifal, Martial Singher as Amfortas, Kerstin Thorborg, the Kundry, and Emanuel List, the Gurnemanz) contrived, along with the conductor, to bring about a production that moved with spacious dignity along its poignant way. Stiedry maintained excellent balance between the orchestra and singers, so that the latter were never submerged in floods of orchestral sound. An unforgettable impression was the piercing beauty of the music of Amfortas, as sung by Singher.

A more hazardous substitution, as it came at the last moment, was the replacing of Zinka Milanov by Stella Roman, as Leonora in La Forza del Destino, conducted by Bruno Walter. This did not, however, militate against what, by all odds, was the most resplendent performance of the season thus far. Indubitably inspired by the conductor's rewarding comprehension of Verdi's score and his master-craftsmanship, there was, on this occasion, a prodigal outpouring of vocal riches. Miss Roman achieved a striking success, justly deserved, for hers was a performance beautifully sung and implicit with dramatic fire. Kurt Baum, the Don Alvaro, sang his great aria on the battlefield with ringing freedom of voice, nor were Leonard Warren and Nicolo Moscona, the Don Carlos and the Abbot, respectively, less stimulating in their roles.

Pelleas and Melisande, conducted by Eugene Goossens, played to a scanty house, which was a matter for regret as the production was in some respects an improvement on last season's. The Golaud of Lawrence Tibbett has ripened appreciably and attained true stature as a study in moral disintegration. Bidu Sayao sang bewitchingly and mimed the part of Melisande with appealing grace, and the Pelleas of Martial Singher remains a masterpiece of subtle action and flawless singing. Doris Doe and Nicola Moscona, respectively the Geneviève and Arkel of the cast, were worthy inhabitants of Debussy's "half world" and the former is to be commended in particular for her singing of the letter scene. Goossens, whose way with the orchestral score last season remains a fragrant memory, might well have been allotted more rehearsal time by the management this year, considering the new material in the pit, albeit he accomplished much that was of tenuous beauty as against positive mechanical disadvantages.

ROSA RAISA

and Giacomo Rimini have presented in concert and opera many artist-students since establishing in Chicago the Opera School which bears their name. (Photo by Maurice Seymour, Chicago)

Jeanette MacDonald repeated her last season's success with a sold-out house as Marguerite in Faust. She presented a charming figure, stagewise and knowing, and her slender voice was not without sweetness. Nino Martini sang to a greater advantage than he had in the previous Barber of Seville, although his impersonation was too discreet to be altogether convincing. Nicola Moscona's Mephisto was a genial, hearty fellow, more good-natured than otherwise, but sung with fine, resonant tone. Richard Bonelli gave much vocal beauty to the music of Valentine, and Rosalind Nadell, one of the finds of the season, sang and acted the part of Siebel with richly colored voice and with assurance. Fausto Cleva conducted.

Cavalleria Rusticana presented Ella Flesch, as a highly emotional Santuzza, ably supported by Stephen Ballarini, as Alfio and Armand Tokatyan as Turiddu. The latter sang his part with a certain primitive intensity which made it one of his most convincing portrayals of the season. Nor did his acting fail to synchronize in feeling with his singing. Pagliacci, which followed, gave Giovanni Martinelli, as Canio, an opportunity to recreate one of his greatest roles. As an impersonation it remains on a high level and the voice had less exaction to meet than in Carmen. Carole Stafford, a Chicagoan, was given a chance to disclose her ability in a major role, as Nedda, and achieved no little success with an attractive voice and considerable stage talent. Louis Sudler, another newcomer, sang the part of Silvio with a voice of beautiful quality, although his inexperience as an actor was painfully apparent. Fausto Cleva conducted both performances with colorful results.

Illness prevented Gladys Swarthout from appearing at the second performance of Carmen and her part was taken by Marjorie Mayer, who acquitted herself in commendable fashion. The remainder of the cast was the same as at the first performance, and the production as a whole partook of the same curiously dispirited (and unrehearsed) quality as did the first. Fausto Cleva was the conductor.

Chicago Symphony Concerts

Desiré Defauw and the Chicago Symphony Orchestra paid tribute to the late Frederick Stock at the third pair of Thursday-Friday concerts by performing his Musical Self-Portrait. Although somewhat misleading as to title in its material, which is strongly tinctured with Straussisms, the work is scored by a virtuoso hand and made its effect. The program also included Florent Schmitt's Tragédie de Salomé, given fastidious treatment by Defauw and the orchestra; Cesar Franck's Le Chasseur Maudit; and a clear and well considered performance of Sibelius' Fifth Symphony. At the following pair of concerts, also conducted by Defauw, Martial Singher was the soloist and so great was his triumph in Ravel's three songs for baritone and orchestra, Don Quichotte a Dulcinée, that he was forced to repeat them. Singher also was heard in the cantata, Ich will den Kreuzstab gerne tragen, by Bach, but this was not projected with quite the flawless artistry which distinguished the Ravel. The concert began with Mozart's E flat major symphony, immaculately played, and the second half contained Ravel's Spanish Rhapsodie and Bolero. The first Tuesday afternoon concert of the season was not a particularly inspiring occasion, partly due to the inclusion of an endless and boring tone-poem by Sibelius, Night Ride and Sunrise. Nor was the work given more than a completely indifferent performance. Not all of the playing of the afternoon was on that level, however—Rossini's Overture to Semiramide came off in fine style; Handel's Water Music, arranged by Hamilton Harty, was engagingly performed; and Tschaikowsky's Fourth Symphony, while not one of Defauw's most inspired readings of the great Russian, nevertheless did not fall short from the orchestral standpoint. The fifth pair of Thursday-Friday concerts produced some of the finest playing of recent seasons and found Defauw in rare form. Shostakovich's Fifth Symphony was immensely powerful in its projection, bold in outline, and the orchestra piled up magnificent sonorities. Kabalevsky's Overture to Colas Breugnon was a rollicking curtain raiser and Delius' The Walk to the Paradise Garden was washed with transparent delicacy, in admirable con-

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MARALDA SAMARIZIA and NICOLA BERARDINELLI as Floria Tosca and Scarpia in the 1945 production by the Denver Grand Opera Company of Puccini's Tosca. The Rt. Rev. Monsignore Joseph Bossetti directed and the cast also included Martinelli as Mario. Mr. Berardinelli sang the title role in Rigoletto during the previous season.

trast to the heady brilliance of Strauss Don Juan, which followed it.

Rudolph Reuter Recital

Rudolph Reuter, whose annual piano recital at Kimball Hall invariably draws a full house, was heard this season to advantage in a varied program of works by Rameau-Godowsky, Schubert, Schumann, Chopin, Carpenter, Debussy, Tcherepnine and Liszt. Technically above reproach, Reuter's performance was underlined by sound musicianship and discerning taste. Highlights of the program were the Scherzo from Schubert's posthumous Sonata, played with fleet joyousness, and parts of the Carnaval by Schumann, which achieved true flexibility of style.

Naomi Watson Heard

Naomi Watson, contralto, appeared at Kimball Hall with Edgar Nelson providing impeccable accompaniments. Miss Watson disclosed no little interpretative skill, which would have been still further enhanced had her warmly colored voice been focussed more steadily. The program comprised songs and arias by Haydn, Horn, Schubert, Franck, Koechlin, Rossi, Saint-Saens, Griffes, Hageman, Watts, Burleigh and Hall Johnson.

Maria Kurenko at Chicago U.

Maria Kurenko, soprano, appeared at Mandel Hall at the first of this season's series of concerts, sponsored by the University of Chicago. Hans Lange and a Chamber Orchestra, made up of members of the Chicago Symphony Orchestra, shared the honors of the occasion, performing Mozart's little known Symphony in A major, Koechel No. 201 and Ibert's witty Divertissement, as well as the orchestral parts of Mozart's Motet, Exsultate, jubilate, and Bach's Cantata, Jauchzet Gott in allen Landen. In the two last named works Mme. Kurenko's admirable vocal equipment fulfilled the exactions of florid singing in memorable fashion, to which was added an understanding and realization of their purely musical demands.

Rhea Shelters Accompanies Concert

Before leaving for the West Coast, where she will accompany Vivian Della Chiesa on a concert tour for the third successive season, Rhea Shelters appeared at Anshe Emet Temple at a concert of operatic music. Members of the Metropolitan and Chicago Opera Cos.—Doris Doe, Kurt Baum, Martial Singher, Elvira Helal and Alice Tate were the artists for whom she provided expert accompaniments.

Stefan Kozakevich on Tour

With four roles to his credit during the early part of the Chicago Opera season, which included an impressive performance as de Bretigny in Manon the opening night, Stefan Kosakevich, well known opera and concert baritone, has embarked on a tour of the Middle West and South. Fifty performances of the Secret of Suzanne have been booked, in which he will share the honors with Leola Turner, soprano. Early in the new year Kozakevich will betake himself to the East Coast, where he will appear as a member of a concert quartet which will present programs of Russian music in fifteen cities.

John MacDonald Begins Season

John MacDonald, bass-baritone, whose appearances in concert and oratorio in this city always evoke interest, began an exceptionally busy season with recitals at Indiana Central College and Mundelein College, Chicago. In December he will be heard in a number of Mid-Western cities.

John Colville Dickson Notes

Cantor Moses Silverman, artist-student of the John Colville Dickson Studios, conducted services during the High Holidays which were acclaimed by his listeners. Jackie Lynn, soprano, sang with Bruce Foote, baritone, at Great Lakes, where many encores were demanded at the completion of the program.

Cecil Leeson, Saxophonist, Plays

Cecil Leeson, saxophone recitalist and member of the faculty of the Chicago School of Music, appeared in recital at Kimball Hall with Marion Hall, pianist, as accompanist and assisting artist. The program comprised a Sonata for Alto Saxophone, by Sam Raphling, which was written for and dedicated to the performing artist, Concerto for Alto Saxophone by Glazounoff and a number of smaller works by Debussy, Dinicu-Heifetz, Mana-Zucca and Rimsky-Korsakoff. Miss Hall was heard as soloist in a group of pieces for piano by Bach-Busoni, Chopin, Rachmaninoff and Villa-Lobos.

Heniot Levy Presents Students

Heniot Levy, who pursues a triple career in Chicago as pianist, teacher and composer, presented a number of his students at the American Conservatory in a program of diversified interest. Among those who appeared were Donald Levine, Elaine Katz, Geneva Baker, Rose Barthel, Pauline Murphy, Marion Marquardt, Kathryn Hart, Hortense Neimark, Margaret Henderlite and Irene Levy.

Carl Craven Studio Notes

Sterling Hall, basso, has been engaged as a member of the Desert Song company now touring the West Coast. Marion Graham, soprano, gave a program at the Pilgrim Baptist Church. Patricia Davey, soprano, was heard in recital by the Woman's Club of Warrenville, Ill. Pauline Hurst, soprano, will appear at the Methodist Old People's Home. Clifford Brier, tenor, will make his debut in recital at Curtis Hall in the Young American Artist's Series.

Andre Aerne in Moline, Ill.

The gifted young boy soprano, Andre Aerne, one of the shining lights who have emerged from the Hanna Butler Studios, appeared recently before the Woman's Club at the Scottish Rite Cathedral, Moline, Ill. Singing in four languages in addition to English—German, French, Italian and Swedish—he delighted his listeners with the clear, bell-like quality of his voice, his innate musical sensitivity and his unfailing accuracy of pitch.

Rizzo Presents Artist-Students

Andy Rizzo, piano-accordionist, presented artist-students to a capacity audience at Kimball Hall. Arrangements of piano and orchestral music were performed by Phyllis Woody, Helen Sawicki, Charles Weeks, Marion Johnson, Genevieve Lenz, Raymond Wilkins, Thomas Gumina, Joseph Vitaterna, Benny Ortigara, Joseph Ranzini and Sally Dern.

Chicago Musical College Notes

Thaddeus Kozuch of the faculty, who has been with the Armed Forces in Europe for the past two years, is home on a 30-day furlough.

Donald Gramm, pupil of George Graham, has been engaged for solo appearances at the American Room in the La Salle Hotel.

Sara Jane Hornung, student of Mme. Gardini, and Vinette Boyce, student of Edward Molitore, has been re-engaged for the chorus of the Chicago Grand Opera Company.

Franklin Wolff, piano student of Mollie Margolies, has been engaged as soloist in the Schrader Hotel in Milwaukee.

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THE CHOIR CORNER: American Church Music

By LEON CARSON

Frequently when church organists are asked to make recommendations as to their favorite organ or voice compositions the lists find the names of American composers in the minority. Since the day that William Billings startled churchmen with his "fugueing Tunes," down through the age of Lowell Mason and so on, the native composer has contributed to the church repertory—without much popular recognition. Perhaps in previous years there has been something of a logical reason for this; today, it is a different story. There is now available a broad scope of American organ and choral music which should be in constant use.

There are a number of outstanding foreign figures—Bach, Handel, Brahms, Mendelssohn, Franck, Widor and others—who hold honored and necessary places in our church field; the native son still remains submerged in the shadow of all this greatness. The sacred music of the American composer is not always better than others, but in innumerable cases it is as good. This being so, American music should be studied by choir directors and organists as assiduously as they are prone to make use of foreign compositions.

It is a long story, and restricted space will not permit of exhaustive discussion here. But a typical example might be that when one listens to the anthems of Dr. Clarence Dickinson, it is with a realization of how esthetically and sympathetically an American has gotten to the very purpose and beauty of the sacred message. These sterling characteristics are reflected in varying degrees and moods in the works of other Americans such as Parker, Mrs. Beach, Noble, Bingham, Shelley, Gaul, Sowerby, Burleigh, Chadwick, James, Williams and many other equals. Truly, the grass is today as green in our own fields close at hand as it appears to be in the ever-illusory far distance.

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There is at present a golden opportunity for the American composer to forego the overwhelming ambition to compose in the large form for festival and special services and to create the vitally important—shall we say, utilitarian—anthem and organ compositions for use in thousands of city, urban and rural churches of medium size and musical equipment—compositions simple in harmonic construction and imbued with the true gospel feeling. The classic oratorios and the works of a few men today capable of composing in the great forms will prove sufficient material to satisfy the demands of the cathedral.

All this provides a splendid field of creative work for the native composer which can be accomplished in a quiet, positive manner in the upbuilding of a strong musical back-log for all churches. The conscientious co-operation of the publishers will also help in this movement.

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Somehow, the current sacred vocal solo output is the weak link in the chain of sacred music. In this the seeming necessary sensitivity to spirituality is definitely lacking, often in textual quality (outside of actual words from the Scriptures) as well as in the unsuitability of the applied musical treatment.

Our American sacred song writers of the late 19th Century, such as the sturdy Chadwick and Buck and even the masters of sentimentality (there is restrained sentiment in religion) such as Nevin, Hawley and Bartlett, brought into their solo works devotional intimacy and warmth of spiritual feeling strangely missing from the song of today.

Less unseemly technicizing of musical notation, a keener sense of worshipful textual values and a deeper consciousness of the straightforwardness of religious meaning in general, would make for a more lasting and vital contribution to the solving of the present-day sacred solo creation. Incidentally, an adherence to this policy would also mean very good business for the composer.

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Old Hymns Best

Much has been written about servicemen's preference in music during wartime. Major Oscar Agres, Salvation Army military chaplain, who served as transport chaplain on troop ships throughout the war, gives one interesting sidelight on the troops' preference in hymns.

On outward-bound trips, when the men were going to war, he said that at Evening Vespers and at community sings they liked to sing Onward Christian Soldiers and The Old Rugged Cross ("On a hill far away stood an old rugged cross, the Emblem of suffering and shame," etc.). On homeward-bound trips, he said their hymn-preferences had a nostalgic flavor. The No. 1 favorite was Swing Low, Sweet Chariot ("waitin' fer to carry me home"). Second favorite was Ye That Are Weary, Come Home ("Jesus is softly calling 'Come Home'").

A.G.O. Dinner

Beginning the celebration of its semi-centennial the American Guild of Organists held a dinner on Oct. 22 at Schrafft's in honor of successful candidates in the 1945 examinations. Approximately 200 members and guests attended and 12 members were presented with their well-earned Association Certificates. Dr. Walter Damrosch was the guest speaker and Samuel A. Baldwin, A.A.G.O., F.A.G.O., gave an interesting talk on the earlier history of the Guild.

Choir Notes

A splendid musical service featuring choral works by T. Tertius Noble was presented by the choir and soloists under direction of Willard Irving Nevins at the First Presbyterian Church on Oct. 28. Dr. Noble played in an impressive manner a group of his own organ compositions and a most capable trio of soloists assisted—Ruth Diehl, soprano; Amy Ellerman, contralto, and Alois Porsanski, bass.

JOHN HARMS,
organist-choirmaster, West End Presbyterian Church. On Oct. 14 Mr. Harms directed the first Messiah of the season at the church, with the John Harms Chorus.

Haydn's The Creation will be sung by choir and soloists on Nov. 25 at 8 P.M.

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George W. Kemmer, organist and choirmaster at St. George's Church, directed a well prepared choir of 60 adult voices in the Brahms' Requiem on Nov. 4. An excellent performance. The soloists were Rose Dirman, soprano; Frederick Techner, bass, and Mildred Dilling, harpist. The first portion of a series of The Beatitudes of Cesar Franck will be presented by the Choir on Nov. 18.

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As a part of the Park Avenue Christian Church 135th Anniversary celebration, Solon Alberti conducted the augmented choir and soloists in an Evening of Music on Oct. 26. The varied program included choral compositions of Mozart, Beethoven - Alberti, Schubert, Handel, Rubinstein, Gulesian and di Lasso. The choral singing was precise and the intonation excellent. The Rubinstein Seraphic Song, Schubert's Ave Maria and the delightful Echo Song of di Lasso were especially well rendered.

Nita Gale, soprano, sang a group of interesting Alberti compositions; also a group of songs frequently requested of her by American boys in the Armed Forces during her recent USO concert tour in Europe. Miss Gale's voice has a limpid floating quality, warm in texture and she has a gift of artistic expression. Other assisting artists were Ruth Marie Moore, who played excellent harp solos of Salzedo and Debussy; Louise Bills, a promising young violinist, Eugenie Earle accompanying, and Ruthabel Rickman showing good natural talent in a group of Negro Spirituals. Virginia Sayre was at the organ and Esther Schinbeckler at the piano. Nita Gale, Rose Lee Grace and Ruth Sitler sang obbligato solos. Mr. Alberti conducted in a highly efficient and sensitive style.

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Walter N. Hewitt, organist-choirmaster of the Prospect Presbyterian Church, Maplewood, N. J., announces the Vesper Hour on eight Sunday afternoons, Oct. 28-May 26 inclusive. Nov. 25 will feature Frances Blaisdell, flutist, and on Dec. 30 the Christmas portion of the Messiah will be given with Helen Harbourt, soprano; Elva Kelsall, contralto; John Jamison, tenor, and Wellington Ezekiel, basso.

Soloists selected for the Verdi Requiem to be conducted by John Harms at the West End Presbyterian Church on Dec. 2 are Doris Doree, soprano; Anna Kashas, contralto; William Hain, tenor; Wilbur Evans, bass; Harold Friedell at the organ.

New Music

SATB

HYMN OF THE SUN, by Edgar Tinel, with text of Lodemijk translated by N. Lindsay Norden, The H. W. Gray Co., N. Y. agents for Novello Co., Ltd., London. 20c.

A stirring anthem for mixed voices, with brilliant organ accompaniment. Especially suitable for Thanksgiving, with tenor (or soprano) obbligato solo. A cappella chorus ending followed by an impressive Largo organ conclusion.

THE GOOD SHEPHERD, by Beardsley Van de Water (Arr. by Frederick E. Starks) Oliver Ditson Company, Phila. (Theo. Presser Co., Phila., Distr.). 18c.

An efficient arrangement for mixed voices—chorus or quartet—based on the famous old Van de Water solo. Fine harmonic effects which do not disturb the original intent of the composer. Soprano and baritone soli, the latter with a cappella chorus humming accompaniment. Highly recommended for all general services.

WHAT WONDROUS SACRIFICE IS THIS, by Charles Haubiel, The Composers Press, Inc. N. Y. 16c.

An unusual anthem for chorus of mixed voices in five parts, with alto solo. Originally composed as part of a Passion-motet and is in the form of a choral-fugue. To be sung a cappella; the fifth part to be sung by boys' choir and if boys are not available the part to be sung by a small section from the first sopranos. This work takes 4 minutes 15 seconds to perform and is especially suitable for Holy Week service.

SSA

A STAR WAS HIS CANDLE, by Teresa Del Riego (Arr. Edward S. Breck), Carl Fischer, Inc., N. Y. (A. V. Broadhurst, London). 15c.

A Christmas Carol for chorus of Women's voices (Sop. I-II-Alto) musically familiar in a well-balanced arrangement, part piano accompaniment, part a cappella. The alto part requires voices of low range.

Also available for 2-part chorus (SA) also mixed voices (SAB), mixed voices (SATB) and 4-part Men's chorus.

COME, YE LOFTY, COME, YE LOWLY, Arr. by Don Malin, C. C. Birchard & Co., Boston. 16c.

A light, airy and harmonious arrangement of the old Breton carol, for two soprano and alto parts, in A major, three-two time, with accompaniment. The air is carried alternately by the first soprano and alto. Extremely appropriate for the Holiday season; suitable for use by large or small choir.

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Russian Rest Centers

(Continued from page 5)

maninoff, Medtner, Glière, Vassilenko, Catoire, and Anatoli Alexandrov). His name is linked in one way or another with all contemporary musical culture in Moscow. Taneyev spent 17 years writing a treatise on imitative counterpoint. This scrupulous theoretician was also an inspired artist and his Orestes, as Rimsky-Korsakov recalled "astounded everyone by its pages of extraordinary beauty and expressiveness."

Taneyev's progress was a slow and steady ascent toward the heights of classical art. Scriabin's career on the other hand was like a shooting star, describing a vivid streak across the sky. He was the first daring pathfinder to indicate new roads along which twentieth century Russian music was to develop. Scriabin's life was cut short when he was at the height of his powers and about to realize his greatest creative conceptions. Many who knew Scriabin during the last years of his life can still remember his unassuming, plain figure and his eyes which gleamed with an almost mad light when he spoke of his dream of a grandiose universal symphonic "Mystery."

A memorial meeting was held on April 27, the anniversary of his death, in the apartment where he had lived and which has since been converted into a museum bearing his name. Many of Scriabin's pupils and contemporaries (among whom were Professor Constantine Igumnov, Alexander Goldenweiser, Nemenova-Luntz, and Bryusova) related reminiscences of the composer and played his music. Professor Vladimir Sofronitsky, one of the best interpreters of Scriabin's music, gave a series of recitals of his works.

Two meetings were held in Moscow to mark the anniversary of Taneyev's death. One was organized by the Union of Soviet Composers, the Tchaikovsky Museum in the city of Klin and the Moscow Conservatory. This memorial session was led by Academician Boris Asafiev. The second was held under the auspices of the All-Russian Theatre Society and it featured reports on Taneyev's operatic compositions. The opera ensemble of this Society gave a concert performance of Taneyev's Orestes.

Founder of Azerbaijan Music Honored

The Soviet press recently marked the sixtieth anniversary of the birth of Uzeir Gadzhibekov, outstanding Azerbaijan composer. This musician's life story reflects the history of musical culture in his native republic. About forty years ago, despite his conservative, nationalistic environment, and the bitter opposition of the church, Gadzibekov wrote and staged the musical tale Leily and Mejnun at the Baku Opera Theatre. This was the first Azerbaijan opera. With this modest experiment, Gadzhibekov began the important task of reforming Azerbaijan music, establishing its national style and bringing it closer to the forms of Western European music.

Leily and Mejnun is still performed in Azerbaijan and invariably wins favor. His epic opera Mas Oglu (Blind Man's Son) is also in the repertory of the Azerbaijan Opera Theatre. In this work the composer makes bolder use of the contemporary opera idiom.

Gadzhibekov is now a leading figure in the Azerbaijan musical world. He is equally active as composer, teacher, theoretician, and organizer of musical events. His large treatise entitled Fundamentals of Azerbaijan Music was recently published in Baku. The Soviet Government awarded Gadzhibekov the Order of the Red Banner of Labor on his sixtieth birthday.

HARLIE E. WILSON,
organist and director of the First Reformed Church of Kew Gardens, L. I., in his third year in this position, plans special holiday services. He teaches a full time schedule of piano, coaching and accompanying, will be the accompanist for Dock Snellings, baritone, at Carnegie Hall on Nov. 25, and is active in service canteens and hospitals. (Photo by Underwood & Underwood.)

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Berenece Kazounoff Opens Managerial Office

Berenece Kazounoff, who has been associated for 20 years with various concert bureaus, has opened her own office for the management of musical artists. Charles Weidman and his dance company; Mata and Hari, dance satirists; Eudice Shapiro, violinist; Vivian Rivkin, pianist; Hilda Morris, soprano; Leon Barzin, conductor of the National Orchestral Society; Edward Lee Tyler, bass-baritone; Joan Field, violinist; and Leonard Shure, pianist, are among those whose concert appearances she is now booking.

Shostakovitch Premiere

The Moscow radio on Nov. 3 broadcast from Leningrad the premier of Shostakovitch's Ninth Symphony.

OBITUARIES

BERTHA SMITH FITUS, 81, pianist, accompanist and coach for a number of years at the Chicago Musical College, passed away Oct. 26 at the residence of one of her daughters in the East. Mrs. Titus was a prominent figure in Chicago's music life until her retirement twenty years ago.

FRANCESCO DADDI, 81, died Oct. 22 in Chicago where he had made his home since 1910. At that time he was engaged by the late Cleofonte Campanini as a member of the Chicago Opera Co., with which institution he remained for a quarter of a century. He then entered the pedagogic field and counted among his pupils a number of successful operatic artists.

WILLIAM GLENWOOD BROWN, band instrument educator and instructor of band instruments and director of the college band at Bradley Polytechnic Institute in Peoria, Ill., was instantly killed in a recent plane crash near the airport in Peoria.

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N. Y. CONCERTS

(Continued from page 7)

adds to this gift a remarkable flair for the stage. She has eliminated some of the tonal brilliance of last season's recital but demonstrated in compensation increased range of interpretation and dynamics.

Opening the program with Singet dem Herrn, by Buxtehude, outstanding in fioritura and long-phrased effects, Miss Watson continued with 4 Strauss songs, the soprano aria from Boito's Mefistofele and the Naqui all' affano, by Rossini. The Boito aria was possibly not the most sympathetic selection but the accompanying Cenerentola excerpt, though slow-paced, was technically flawless.

Perhaps the smoothest and most fluent work was offered in the Grieg and Peterson-Berger group. Three Loewe compositions and songs of the British Isles completed the program. At the piano, Milford Snell gave musicianly support to the singer. Frank Gullino substituted ably for indisposed Frederic Hilary in the violin part of the Buxtehude cantata.

M. C.

Anatole Kitain, in his Carnegie Hall recital on Oct. 26, chose an exacting program which demanded technical perfection and musical skill. Kitain came off with all honors. Starting with a piano transcription of Bach's Organ Prelude and Fugue in G major, which he approached in a romantic spirit, he continued with Mozart's Sonata in B flat major, which was played straightforwardly. From the works of Chopin he played the Nocturne in C minor, Op. 48, and the A flat Etude with exceptional brilliance and feeling. His mastery of the keyboard was especially noticeable in his sparkling interpretation of Liszt's Etude de Concert in F minor. In Prokofieff's Gavotte, and Music for Children, he again proved himself a poet and virtuoso. The well-attended concert closed with Lourié's Scenes from Russian Childhood and works by Rachmaninoff and Scriabine. His enthusiastic audience demanded and got many encores.

H. W. L.

Leonid Bolotine, violinist, was heard at Town Hall on Oct. 26 in a demanding program listing the Sonata in A, Op. 100, of Brahms, Prokofieff's Concerto No. 2 in G minor, Op. 63, 14 Variations on a Mozart Theme by Rosario Scalero, the first New York performance of the Crimean Suite by K. Mostras-G. Lobatchev, a Nocturne by Ariadna Mikeshina (manuscript), and pieces by Elgar and Saint-Saëns-Ysaye. Valentin Pavlovsky was the accompanist. A proficient technician, Mr. Bolotine negotiated his selections with deft fingering and bowing. His interpretations were tasteful, though on the restrained side. He commands an agreeable, well controlled and generous tone.

D. B.

Patricia Travers Bows

Playing which demonstrated a luminous tone and with brilliant, pliant technic regaled the large Carnegie Hall audience of Patricia Travers on Oct. 27. The young violinist has played throughout the country in solo programs and with major orchestras for some years, but this was her first solo recital in New York. Miss Travers chose a challenging list, beginning with three Scarlatti-Heifetz sonatas, and the Schubert Rondino. The Bach Unaccompanied Sonata in C major came next, followed by the Wieniawski First Concerto, four pieces by Shostakovich, and Paganini-Kreisler's Le Streghe. To this listener's mind, she was at her best in the Schubert excerpt, where her soaring, buoyant tone brought out the loveliness of the themes, and the Bach in which her tone had the requisite substance and dynamic range to stand without piano support. Her performances in general were accomplished and sure, with only a few slips in intonation and occasional too fine-spun effects. The audience was cordial and responsive to an unusual degree.

M. L. S.

Gloria Green, fifteen-year-old pianist, who was presented by Ethel Leginska two seasons ago in her debut New York recital, was heard again at Town Hall, Sunday afternoon, October 27, in an all-Beethoven program which consisted of the G Major Sonata (Op. 14 No. 2); the D Minor Sonata (Op. 31, No. 20); the Eroica Variations (Op. 35) and the Sonata in A Major (Op. 101). The performance demonstrated all too clearly the unfortunate results when unpreparedness — or immaturity — attempts something near the utmost in musical philosophy. A pallid Beethoven, à la Rosetti, is hardly to be condoned, despite one's youth. For her pianistic endowments one has but high praise; her digital command, her dynamic fluctuations, her tone (although volume is bound to gain through the years) are all something which makes one look forward to her further development with high anticipation. Her sense of rhythm, however, would be better if more flowing; there should not be so much in her playing that is halting or suspended needlessly.

T. B.

Walter Hautzig, whose debut two years ago drew much attention, gave a piano recital at Town Hall on Oct. 28. His program before intermission proceeded from classical music—Handel's Suite in G minor and Mozart's Sonata in F major—to the romanticism of Schumann's Phantasiestuecke and the pre-impressionistic Poeme Tragique of Scriabine. Hautzig has an immaculate technique and one of the most colorful and sensuous touches this reporter has heard in a long time. Both classic works were set forth with greatest care and feeling for style, but Hautzig really came into his own when playing the Schumann cycle. With exactly the right feeling and without getting sentimental he gave these piano tone poems a convincing reading. In the Scriabine work he showed the spark of the real virtuoso. The second half of the recital consisted of a Chopin Nocturne and the Andante Spianato and Grand Polonaise, Op. 22, winding up with Debussy's Hommage à Rameau and Liszt's Tarantella "Venezia e Napoli." Many encores were requested.

H. W. L.

Harry Davis, in his piano recital at Town Hall on the afternoon of Oct. 28, offered a modestly conventional program, but unquestionably made the most of it. The Schumann Childhood Scenes, the Mozart Sonata in A minor, K. 310, the Schubert Wanderer Fantaisie, Op. 15, a beautifully balanced Chopin group, Debussy's Reflets dans l'eau, and Liapounow's Lesghinka were the items this seasoned and sensitive artist spread before his appreciative hearers. The Schumann bits each were gems. The Mozart was treated with an exquisite sense of line and sparkling tone, while the Chopin numbers, particularly the Etude Op. 10, No. 4, in C-sharp minor, proved poems of exceptional delicacy, poignant insight and tonal opalescence. A trifle less happy in the Debussy, he was breath-taking in the Liapounow contribution, and the Wanderer approached the gigantic. His large audience was, properly enough, most enthusiastic and clamored for encores, of which he generously gave many.

T. P.

The late afternoon recital at Town Hall of Constance Connette on Oct. 28 showed the young soprano to advantage in a program beginning with Beethoven's Ah, Perfido! and continuing with Lieder by Brahms, Schubert and Wolf, the Bel raggio aria from Rossini's Semiramide, French songs by Chausson, Parkyns, Liszt and Debussy, and English numbers by Malotte, Rasbach, Chasins and Basset. Miss Connette has a voice of clear, voluminous beauty and she sings with fastidious regard for taste and style. Her interpretative powers, not yet mature, show splendid promise.

D. B.

A piano recital by Anley Loran was heard in Town Hall on Oct. 29. Works by Telemann, Bach, Beethoven, Prokofieff, Schumann, Chopin, Roy Harris, Debussy and Stravinsky were presented. An artist of excellent technical equipment, Miss Loran invests her playing with vitality and interest. An important talent, she should concentrate on further development of depth and poetry.

D. B.

Myfanwy Evans, Welsh soprano, assisted by Paul Berl at the piano and Gertrude Hopkins, harpist, gave a recital specializing in Welsh songs at Times Hall on Oct. 29. Folk songs and traditional airs were sung, as well as an aria from a Welsh opera performed in 1762. She also offered Songs of the Hebrides and Old English Songs. An unusual and highly interesting evening.

D. B.

Galli-Campi Sings

Presenting an exacting and unhackneyed program, Amri Galli-Campi, American coloratura soprano, appeared in recital before a large audience in Carnegie Hall, Oct. 29. The singer possesses a natural voice of appealing beauty, which she uses with taste, musical feeling, praiseworthy tonal quality and intonation. This was particularly displayed in her opening group, Tout Mon Bonheur from Sacchini's opera, Oedipe à Colone; Air du Rossignol from Saint-Saëns' Parysatis, and Wer's Jagen Recht Begreifen Will from Krieger's opera, Procris. Effective also was the song I Come To You, by Miguel Sandoval, who was Miss Galli-Campi's accompanist. Perhaps due to nervousness, the singer's tonal production sometimes denoted effort as well as occasional straying from the pitch. The program also included: Gia Riede, Primavera, from Il Barbiere di Siviglia by Paisiello; recitative and aria Ma Che Vi Fece, O Stelle! by Mozart; Quand On Dort dans Ses Chaînes, from Un Caprice de Femme by Paer; the familiar Bell Song from Delibes' Lakme; La Danza by Rossini; O Luce di Quest' Anima, from Linda di Chamounix; Fra L'Erbe Cosparse from La Zingara; and Regnava nel Silenzio from Lucia di Lammermoor, all by Donizetti.

W. A. T.

Bach and Beethoven began the program of Celia Saloman, pianist, in Town Hall on Oct. 30, Chopin being the other pre-intermission composer. Later she premiered Josef Alexander's Little Suite (Lament, Barnyard Blues, Robot 59, Washington Square Waltz and March), which was followed by Norman Dello Joio's Prelude: To a Young Musician, and pieces by John Alden Carpenter, Villa-Lobos and Albeniz. Miss Saloman gave musicianly performances to this interesting list, playing with discriminating taste, and winning warm applause.

D. B.

Maggie Teyte Wins Ovation

Maggie Teyte's recital at Town Hall on Oct. 31 can be marked down as a memorable event. The soprano was greeted by a prolonged ovation from an audience that had entirely bought out the house a few hours after the seats were put on sale. Miss Teyte is an artist

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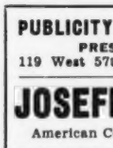

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in the greatest tradition. With her fine intelligence, and all-embracing human understanding, she imbues a song with vibrant life and color. Although there is no lack of artistry in Miss Teyte's singing of Mehul, Monsigny, Mozart and Gluck numbers in the first group, she is best known for her brilliant interpretations of French songs, and her recordings of the modern French repertoire are collector's items. With Debussy particularly, having known and worked with that composer, her interpretations discard the usual esthetic mystical treatment, transforming them into vibrant sensuous life. Her singing of La lettre de Genevieve (Pelleas et Melisande), La flute de Pan, La Chevelure and Le tombeau de Naiadis were shining gems, haunting in limpid flexibility, purity of tone and poetic insight. Also a delight was Duparc's Chanson Triste, Fauré's Les roses d'Ispahan, Duparc's L'invitation au voyage, Fauré's Soir and Chausson's Le Temps des Lilas. Subtle and expert accompaniments were contributed by George Reeves. W. A. T.

In her piano recital, at Times Hall on Nov. 1, Alice Eaton presented an ambitious program. Her offerings were two Bach Preludes from the first book of the Well-Tempered Clavichord, Beethoven's Sonata in E minor, Schumann's Carnaval, Chopin's Barcarolle and Scherzo in B minor, and Ravel's Menuet, Rigaudon, and Toccata from Le Tombeau de Couperin. She is accomplished and produces interesting effects, although there is sameness of interpretation no matter who the composer is. Technically she is good, and understands the use of the pedals. She was forced to play several encores. T. P.

Sheridan, Odnoposoff, Bacon Heard

Frank Sheridan's serious program, presented at Town Hall on Nov. 2, consisted of Bach's B-flat Partita, four Scarlatti sonatas, the Brahms F minor Sonata, Prokofieff's 7th Sonata, Ravel's Sonatine and works by Chopin. Without attempting to be spectacular, Sheridan nevertheless owns such clarity, technique and musicianship that he makes a better impression than any number of would-be heroic pianists. His program was one of variety, and Sheridan was careful to play each selection according to the dictates of the period when they were written. The Brahms sonata, which in less musicianly hands can be a boring affair, emerged with an epic sweep. Virtuosity was present when the occasion demanded and the concert was brought to a stirring close with Chopin's Scherzo in B-flat minor. R. K. S.

Ricardo Odnoposoff, the South American violinist, was heard in his first concert of the season at Carnegie Hall on Nov. 2. Beethoven's Sonata, Op. 30. No. 3, in G major, which was played from memory, and the Bach Chaconne, which received a magnificently dignified reading, were the only numbers of consequence on the program. This was unfortunate since Odnoposoff is one of the most thrilling violinists before the public today. His tone is tremendous, intonation perfect, and technique infallible. There is temperament and an intelligent respect for the composer at hand. We hope that he will return to Carnegie this season and play a program worthy of his phenomenal gifts. Franz Rupp at the piano was a good match for the brilliant soloist, though somewhat over-exuberant at times. R. K.

After a five year absence, Katherine Bacon returned to the New York concert stage, giving a Town Hall recital on Nov. 3. Her long program consisted of Bach's C minor Toccata, four selections by Couperin, Schumann's C Major Fantasie, and works by Liszt, Chopin, Ravel and Saint-Saëns. She was not altogether up to the exacting demands of the lengthy Schumann work, faring better in the Chopin etudes and Couperin pieces. In loud passages her tone became forced, occasionally, despite her sense of style. On the credit side were a marked lyric bent and sensitivity. T. K.

Lucie Bigelow Rosen offered a recital of music arranged or composed for the Theremin at Town Hall, Nov. 3. One of the few exponents of this little-played instrument, Mme. Rosen disclosed her artistry, charm and mastery over an instrument which seems subject to unaccountable idiosyncrasies in response to the player's directions. The Theremin, invented by the Russian scientist for whom it is named, is based on a formula of electrical impulses between two rods, one vibrating at a fixed frequency, the other affected by alternating current. Pitch, volume and continuity of tone are controlled by the hands of the player, which without touching the apparatus are able to unfold a wide range in scale, dynamics, and even tone-color.

The interesting program presented by Mme. Rosen included Bach's Adagio from the C major Toccata for organ, a Serenade by John Hausserman, Jr., Improvisation (first performance) by Isidor Achron, Study of Intervals, by Lucie Rosen, Andalusa, by Granados, Elegie, by Fauré and Fantasia (first performance) by Bohuslav Martinu. The last number was played by Theremin, string quartet and piano. Frank Chatterton was at the piano for the first half of the evening, Carlos Salzedo taking over for the last two numbers. The Koutzen quartet, playing with precision and distinguished tone, was composed of Boris Koutzen and Bernard Robbins, violins; Carlton Cooley, viola; Harvey Shapiro, cello; and as additional assisting artist, Robert Bloom, oboe. The orchestral possibilities of the Theremin, once its vagaries of intonation can be eliminated, became evident in the domination of its timbre over the ensemble. M. C.

Vytautas Bacevicius gave the first of two scheduled recitals at Times Hall on Nov. 4. The program was exceptionally well balanced and consisted of works by Scarlatti, Liszt, Chopin, a group of the pianist's own compositions, Gruodis, Debussy and De Falla. Mr. Bacevicius displayed a splendid tone, and his performances disclosed thoroughly sound musicianship. This was especially evidenced in the composer's own Fantasia, which also contains some effective bravura passages. His Preludes, which followed, have an intriguing individuality. He was warmly applauded and gave many encores unstintingly. W. T.

Vocalist Gives Novelties

A recital by Genevieve Rowe is always an occasion where the listener can take delight in a fine, unhackneyed program of melodious songs presented by a singer who is an excellent musician and a genuine artist. In her Town Hall concert, Nov. 4, the soprano began with airs of Scarlatti, Respighi and the Rode Variations, continuing with six French songs by Fauré, Koechlin, Ravel and Milhaud. Two unusual arias—Romance (from Pepita Jimenez) by Albeniz, also sung in French and a first performance here, and Ravel's Air du Feu, from L'Enfant at les Sortileges—aroused the enthusiasm of the audience. A Ravel air and an ancient French folk dance tune were added to the printed list. The Russian group brought together romantic melodies of Gretchaninoff, the modern exotic idiom of Prokofieff's Grey-eyed King, and the Stravinsky Bird Songs. Enchanting English compositions by Chanler, Naginski and Barber, two British folk tunes arranged by Britten (first performance) completed the scheduled numbers.

Miss Rowe has poise and personal charm. Her voice is not large, much of her experience being in the radio field, but it has a distinctive quality and carrying power. At times she appeared to be fighting against some vocal difficulty, perhaps the thickness of a cold. But for the most part, fine taste, keen discrimination and a remarkable interpretative gift distinguished Miss Rowe's work. Especially outstanding was the florid singing, in which the artist displayed fast, accurate scales, and staccati struck like silver bells with perfect intonation. Robert Payson Hill, at the piano, assisted with excellently styled and musicianly accompaniments. M. C.

Una Hadley, young Negro pianist, made her debut in all-Chopin program on Nov. 4 at Times Hall. She revealed technical competence and a pleasing, though not too profound, tone and musicianship in the Impromptu in F sharp, Op. 36, the Fantasia in F minor, Op. 49, six Etudes, groups of Preludes and Mazurkas, a Valse Brillante, and other examples of the composer's art. D. B.

VIKTOR FUCHS,

teacher of singing, after a vacation in Canada, has entered an active season teaching in New York and Philadelphia.

Piano playing of unusually rewarding quality was heard in Town Hall on Nov. 4 when Reah Sadowsky, pianist, gave her first New York recital. The Bach Partita in C minor, Brahms' Variations and Fugue on a Theme of Handel and works of Guarnieri, Arthur Berger, Gianneo, Ravel, Shostakovich and Liapounoff were heard in performances notable for unvaryingly expert, well conceived technical structure and musician ship of depth, charm and color. D. B.

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Dixon Heads Juilliard Alumni

Dean Dixon, conductor, has been elected president of the Alumni Association of the Juilliard Graduate School, succeeding Ulric Cole. Other officers named are Eugenie Limberg Dingel, vice-president; Fredell Lack, secretary, and Louise Behrend, treasurer.

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SILHOUETTES:

By MARY CRAIG

"Is it really necessary to be a good musician?" questions a correspondent. "Isn't it true that many great singers have made successful careers without being able to read music and without having studied anything but a singing method? Is it not true also that splendidly equipped singers with equally good voices have met with failure or have made only local careers?"

Quite true. But have you ever had a small child under observation who is experiencing a first contact with musical sound? Once in a while a youngster is found who can from earliest years follow a tune with accuracy both in intonation and notation either singing or playing. This is what we term a "natural," and while the congenital talent is always refined and augmented in scope by musical training, the feeling for tone and rhythmic values in the making of music sounds is an undeniable gift as inexplicable as the genius for mathematics or the memory feats today exploited by famous radio programs. Persons born with a talent for melody may play "by ear" or sing "by ear" perfectly satisfactorily. They may even perform feats in composition or orchestration. The talent never becomes finely scholastic, but it gives us occasionally a performer who wins world renown. In a minor case, for example, there was a young singer in New York several seasons back who knew nothing at all about harmony, counterpoint or the science of music; but she could listen to played chords with her eyes closed and name every note sounded and her sight-reading of vocal scores was 100 percent. She was infallible.

This is the unusual and it does not always follow that the untutored win success in art. The wisest course is certainly to know what you are doing and why and how. As one young lad put it, "So I want to make music. So I learn music. So what can I lose?" And this is the moral of the tale: it is better to be sure than to be sorry.

Musicianship a "Must"

No one in the singing-teaching field is better qualified to offer advice to singers, both beginners and mature artists, than Edith Henry, widely-known teacher and coach. During the past decade bearers of the most famous names in the world of concert and opera have passed through her studio. But it is not alone because of her contact with the work, and preparation of all types of singers in all stages of career that she knows the inside workings as they bear upon success or failure. She herself was taught from earliest years what it means to be a musician and from her personal and pedagogical experience and observation she sums up the primary requirement for achievement, "Be a musician first, and the necessary artistry will inevitably follow."

To her pupils, even the loveliest of operetta singers and the acclaimed headliners of Cafe Society singing, she urges substantial study in the fundamentals of music. The important oratorio singers, the lieder exponents, the opera luminaries have also listened to her wise counsel and have profited by it.

•

Mrs. Henry attributes her own intense interest in artistic production, based on real knowledge, to her childhood days in Cleveland, Ohio.

"On Sunday afternoons I would sit for hours playing to my mother from the original piano scores of the Wagnerian operas. And I cannot remember a time when music was not a part of my life."

When the young girl reached teen-age, vocal instruction was added to her course of study. The arias and lieder of Schumann, Schubert, Bach and Mozart were her guides into song. At seventeen, she was sent to Weimar Conservatory in Germany for continued study.

"At the time I was there," said Mrs. Henry, "Weimar under the patronage of the Duke, one of the most benevolent rulers in Europe, was a literary and artistic center—a gathering place for cultured persons interested in all the arts, especially the English and Russians. Weimar was also important for its excellent facilities for the production of opera, including lighting, scenery and staging. Performances of the highest order were offered there. I heard opera every night and studied the Wagnerian scores with a pupil of Nikisch."

Later Mrs. Henry went to Dresden and Berlin for the intensive study of Lieder that has made her a consultant and an authority in this field. Her work began to develop in two directions, the singing side, which included voice technique, repertoire, the traditions of oratorio, lieder and opera; and on the instrumental side, comprehensive study in piano, sight-playing, accompanying for solo or quartet, orchestration and composition structure.

"I had many years of preparation before I began to teach." Mrs. Henry continued, "And up until this present war, I made time for a period of intensive study in Europe every year during my summer vacation." Part of this extra-curricular work was spent in research on French songs, with emphasis on the Debussy school. "A teacher must know the singing languages and should insist that this also be part of the general musicianship of the pupils' training," she said.

Everyone who has worked with Mrs. Henry or who has had her as accompanist or vocal guide, from the international star to the little girl in a chorus job, feels her genuine enthusiasm and the keen interest she puts into the progress towards perfection.

ELIZABETH WYSOR,
contralto, who in addition to a heavy concert schedule has recently been heard in Wagnerian roles with the Boston Grand Opera Company. An emergency SOS took Miss Wysor to Boston where, substituting at a few hours' notice for an indisposed colleague, she sang the part of Amneris in Aida.

Forum Discussion on Singing Problems

To Sing or Not to Sing with Chorus

Writing from New Orleans, Ferdinand Dunkley, noted composer and professor of music at Loyola University, offers suggestions to singers and chorus directors. Dr. Dunkley has worked for many years on the problems involved in handling young voices and group singers, as well as the more mature artists and has developed certain principles of breathing and pitch control which eliminate difficulties. He says "I have several times demonstrated that correct pitch control can be applied to choral groups. . . . My latest success has been with the Glee Club of Ursuline College, New Orleans. After only one month's work this season, the girls are singing in a manner never before heard in that institution."

Dr. Dunkley advocates the application of natural, scientific laws of phonation which result in a "buoyant voice, a correct action of the voice-mechanism —induced, not forced" and he offers the conclusions reached by his research to school chorus directors and interested choral conductors.

The following letter is also of interest:

Individual Responsibility

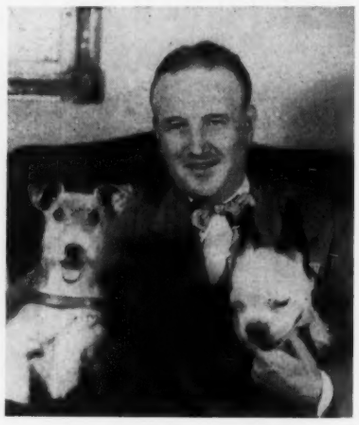
The possibility of deriving benefit from active participation in choral singing rests equally upon the individual concerned and the kind of chorus and director with whom one sings. Granting that the situation is one in which the director DOES NOT impose continuous mezza-voce or half voice on his singers—but rather controls the vocal faculties of the chorus with more genuine tactics—the maturing soloist should improve through the experience. The same vocal mastery is necessary to good tonal effects in choral singing as in the vocal solo. The day of "colorless monotony" is fast fading—we hope—among the progressive choral directors of today. However, the solo singer also has a responsibility to his voice in not neglecting the daily practice on fundamentals prescribed by his private teacher. Too many times students become careless when their time is full of productive activity. On the other hand, the understanding one gains from working with a good choral conductor can hardly be replaced in private work alone. Learning to sing with others makes one more adaptable and certainly expands one's personality in contrast to the constant emphasizing of one's ego in private work. First hand experience with good choral literature should be part of the training of every soloist.

Should a young singer find himself under a choral director who insists upon vocal production contrary to what he has proven to himself is good in his work with a private teacher, then it would be better to seek another chorus position, rather than feel that all choral singing is harmful to the soloist. As to the case referred to of the soprano, one would be inclined to believe that her ensemble experience was under some high-tension director who caused hyper-tension of her whole nervous system. She may, or may not, have been conscious of this directly but at least experienced the results in her vocal mechanism. Musicians are extremely sensitive people and are bound to react to each other, at times, in ways which they can neither explain nor help.

No two situations are the same and thank goodness they are not. This leaves a spot for each of us. The problem for the young soloist who wants to earn "the much needed money" through ensemble singing is first, to find a chorus where he can be happy, and second, to take inventory of himself to see to it that he is working intelligently to do his best in both phases of his musical development.

It is the writer's opinion that we need more and better choruses where the young soloist may have the opportunity of learning what this kind of experience offers to their musical growth.

MARIE CURTISS,
Teacher, Grosse Point, Mich.



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William Primrose Tells of Tour To South American Cities

To be the most prominent viola player before the public today does not seem to be enough for "the extraordinary Mr. Primrose," as William Primrose has been called by one of the leading critics of this country. A well-rounded musician, he has many interests. Keenly immersed in the study of history, a lover of outdoor sports such as the cricket of his native Britain and of more concentrated games such as chess, Primrose in his far-flung trips—formerly around Europe, but more recently in the Americas—has become an excellent spectator of trends and events. It was quite natural, therefore, to employ his experience recently as one of the experts on the radio hour, Information, Please!—a test which he passed with the highest honors.

When Primrose returned from an extensive concert tour of South America, the writer had the privilege to catch the artist in a communicative mood about his journey there.

The Latin Temperament

"It certainly was a magnificent experience," he said, "to revisit all those places where I had last been some years ago, to meet old friends again and make new ones."

He recalled with amusement an incident which happened during one of his last trips to the Southern continent. At that time, feeling ran so high at an international football game, because the presiding sports official (who was a member of the victorious country) pronounced against the other nation, that diplomatic complications were narrowly averted!

"This time everything was peaceful," he resumed. "Flying high above the snow-covered Andes was an unforgettable experience." The tour, which took him as far as Bogota, Colombia, and all over the Caribbean islands, was very successful. "All the concerts were well attended except one, on which day I had to compete with the elaborate funeral of a well-known public figure. We had few people in the hall, and I was only sorry to have kept them away from a spectacle which I myself should have liked to see!

"I was greatly satisfied," Primrose continued, "with the excellent taste and the sincere interest these audiences show in both the music and the artist. They demand and recognize the best."

Music Quiz in Transit

Characteristic of this interest in serious music among South Americans was the informal "music quiz" which he enjoyed at the hands of Dr. Bernardo Mendel, president of the Sociedad de los Amigos de la Musica in Bogota. While riding with him on a sightseeing motor trip, Primrose had to identify themes from fairly unusual musical works which he obligingly whistled. The violinist relates that he came through the ordeal all right.

Another instance of practical musical interest was found in Ciudad Trujillo, the capital of Santa Domingo, the little country in Central America which boasts the oldest church built in this hemisphere. Here he met a promising composer, Mme. de Brouwer, the mother of three children and organizer of the concerts in that city. She showed him some string compositions of hers, influenced by the folklore of the country, and "incorporating an element which makes them both characteristic and unique."

Other influences noticeable in that country are to be traced to the recent entry of refugees from Spain, who brought to their new homeland the traditions of the European Continent. This mixture of the old and the new could, in Mr. Primrose's judgment, be of great importance for the development of music.

On his program Primrose featured compositions of Arthur Benjamin, British composer, including a suite based on Jamaican idioms, one piece being the popular Jamaican Rhumba. This work was greatly applauded in all of the nineteen recitals which he gave during his seven weeks' South American tour. In Kingston, Jamaica, he heard the original songs of the country performed by a choral group at the home of a friend. As the violinist puts it, the experience of enjoying the original music made him admire even more "the splendid work Benjamin has done with his adaptations."

As a sidelight on present unrest in Venezuela, the artist reported that a frightful monetary inflation holds that country in its grip. He had to pay $22 for a small hotel room which would not even have been given that name in any hostelry in North America. "How happy we are here, where these detrimental economic developments have been avoided!" he said.

Primrose is now preparing for an extensive tour in the United States this winter. In April he is going to Europe. After that he plans to return for another South American tour.

"North American artists are welcome down there," he summed up, "but they must not go with the illusion that they have to be condescending. They must choose the best programs, and also give their best in performance. They should avoid playing works which are over-long and academic, which will not perhaps hold the attention of the people who, owing to their temperament, want music which reflects their own rhythm of life.

"I am convinced that, in the exchange of art, the artist can take an active part in bringing about a closer *rapprochément* between his own and the Latin republics. In this way, he will also enrich his own art. As Paracelsus said of old with reference to the medical profession, the most useful musician is he who is a world traveler."

DR. HENRY W. LEVINGER.

•

Tokyo Orchestra Resumes Under Rosenstock

Resumption of concerts by the Japan Philharmonic Orchestra, under Dr. Josef Rosenstock, took place on Oct. 24, according to a copyright dispatch from Tokyo to the New York Herald Tribune. The audience of some 3,000 in Hibiya Hall applauded a program including Dvorak's "New World" Symphony, banned by the Japanese Government during the war, a suite from De Falla's ballet The Three-Cornered Hat, and the B flat minor Tchaikovsky Piano Concerto, with Miss Sonoko Inouye as soloist.

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BOOKS FEATURED AMONG NEW PUBLICATIONS

Harry Meyers, President of the Carl Fischer Musical Instrument Co., Inc., reports that the black markets in France and Italy, together with the artificially pegged American dollar and lack of trade agreements in the Russian-controlled areas, have produced inflationary and political conditions which are making prospects for early resumption of international trade decidedly drab.

Though the Fischer company has a considerable volume of fine musical instruments ready for import to this country, they cannot be shipped until there is a currency stabilization. None of the plants manufacturing instruments for Fischer, with the exception of the Jerome Thibouville Lame Stringed Instrument plant in Mirecourt, France, was seriously harmed during the war. . . .

Howard Hanson, Olivier Messaien and Heitor Villa Lobos are the composers named to receive the 1945 commissions for symphonic works awarded by the Koussevitsky Music Foundation. Awards were also made to David Diamond and Harold Shapero who will write short compositions for symphony orchestra. . . . Francisco Mignone's symphonic poem, The Four Churches was recently performed by the Philadelphia Orchestra under Ormandy. . . . Emanuel Bisher has returned to the Music Publishers Holding Corp., after four years of service in the army.

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The second annual George Gershwin Memorial Contest is announced by B'nai B'rith Victory Lodge of New York. Any American citizen under 35 years of age, regardless of race, color or creed, is eligible. Scores, which must be submitted by Dec. 31, 1945, must be original, unpublished compositions vocal, instrumental or orchestral. The winner will receive a prize of $1,000 plus publication of his composition, which will be played by Leonard Bernstein and the Rochester Philharmonic Orchestra at the second annual George Gershwin Memorial Concert at Carnegie Hall, March 16, 1946. Serge Koussevitzky is honorary chairman of the judges' committee, which includes Mr. Bernstein, Aaron Copland, William Schuman and Rabbi Judah Cahn. Entry blanks and further information may be obtained from the Hillel Office, 212 Fifth Avenue, New York.

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Dr. Cyril Barker gave the first presentation of Julius Chajes' Fugue in A Minor for Organ, on Oct. 30, in the large auditorium of the Detroit Institute of Arts. The program was devoted to American composers. Another Chajes composition, which has just been published, is a Hanukkah Song for Mixed Voices and Organ.

Books

GALLI-CURCI'S LIFE OF SONG, by C. E. Le Massena. The Paebar Company Publishers, New York. $3.75.

In this biography the reader will discover all the thrills and glamor traditionally associated with the experiences and achievements of an internationally famous singing star. C. E. Le Massena presents an array of informative data, press quotes and well-chosen pictures illustrative of a great and fascinating career. An interesting feature of the book is its division into cycles of events rather than into periods of years. The phenomonal natural gift, its simple development and the constant and unimpeded climb to the heights of fame are related by a biographer who is not only enthusiastic but completely in love with his subject. The author, Le Massena, is ideally equipped to tell this charming and inspirational story. A musicologist, practising musician and composer, he has also devoted much time to active promotion of publicity and engagements for artists. His published compositions include operettas, anthems and songs familiar in concert repertoire. Literary works are Talking Your Way Through Europe (an account of a trip abroad), a philosophy of music, a history of the New York Philharmonic Society, Ring of the Nibelung (modern version), Songs of Schubert (analytic digest), a Biblical romance and a novel not yet released. In the Galli-Curci opus the style of writing is somewhat baroque but pleasantly picturesque.

Several years were spent in research, compilation and consultation before the Galli-Curci material covering 30 years of professional career was finally recorded. The story begins with a telling description of the singer's background and birth; it diverges into unexpected bypaths; it is human, readable and sympathetic. The triumphs of the great singer are recorded together with the splendors and frailties of the various personages contacted at home and abroad. The final ending, when the will to sing went down in defeat before physical weakness, is not minimized. Le Massena contradicts several stories which had almost become part of musical history; but since he has received the correct versions from the diva and her closest associates and managements, this must be rated the authentic account of a lovable, abundantly-gifted songstress and her phenomenal career of song.

MORE THAN SINGING, by Lotte Lehmann, foreword by Bruno Walter and an explanatory foreword by Miss Lehmann. Boosey & Hawkes Inc., New York, $3.50.

This volume includes the best known of the German lieder; compositions of Schubert, Schumann, Brahms, Beethoven, Hugo Wolf, Richard Strauss, Gustav Mahler. Two songs in German by Mendelssohn and one in English by Haydn are listed together with old English ballads, early Italian airs, French songs by Debussy, Duparc, Fauré and Hahn and a group from the Russian melodists, Tschaikovsky, Gretchaninoff, Glière, Rachmaninoff. The repertoire suggestions hold value for the student or music-lover beyond the radius of major concert programs. Readers will find the material interesting as it presents the emotional reactions in Lieder singing of a singer famous in opera and concert. It is highly flavored, extremely sentimental and describes in detail all the facial expressions, gestures and postures as well as elecution effects advocated by Mme. Lehmann in the interpretation of German song. The analysis of many of the songs is excellently done. The main worth of the writing lies in this factor. Since imitation is the sincerest flattery, and many young singers will wish to emulate to the best of their intelligence the mannerisms of a great singer, there is some danger that the suggestions offered will result in false and artificial style for devout students. Mme. Lehmann warns against this in her introduction, which should be most carefully read and digested before the methods used in her own song projection and described here are used in performance.

THE MASTER MUSICIANS; edited by Eric Blom. E. P. Dutton & Co $2.50.

The latest additions to this useful series are biographies of Schubert and Dvorak, respectively, by Arthur Hutchings and Alec Robertson. The books are of small format and run somewhat over 200 pages each. In them is compressed a mine of information, divided into description of the life and works of the masters biographed. Abundant musical examples add interest and instruction, and especially copious appendices furnish an index, complete list of works, notes on other musicians mentioned by the authors, and a comprehensive table showing when the contemporary masters lived and died during the activities of Schubert and Dvorak. The biographies have story character, and the music is analyzed not only technically but also critically.

Chamber Music

STRING QUARTET No. 2, by Boris Koutzen. Published for the Society for the Publication of American Music by G. Schirmer, Inc., N. Y. Score $1.00, parts $3.00.

Dedicated to Mrs. Elizabeth Sprague Coolidge, the quartet was composed in 1936. It is a sturdy, well-constructed effort. The themes are biting and angular, but occasionally the composer lets the mood soften. There also is a hint of Russian atmosphere. There are three movements: Allegro, Andante, and an Allegro Molto that concludes with a Maestoso passage.

For Brass and Piano

RONDINO ON A THEME BY BEETHOVEN; LIEBESLEID; MIDNIGHT BELLS; by Fritz Kreisler, arranged by Erick Leidzén. Charles Foley, N. Y. Solo 80c, duet $1.25 and trio $1.50.

Mr. Leidzén has supplied many interesting arrangements of the delightful Kreisler works for various brass instruments. For example, the Rondino is arranged for one or two horns in F; one or two Bb trumpets (cornets), and solo for trombone or euphonium. The ever popular Liebesleid is arranged for solo Bb trumpet (cornet), horn in F, trombone or euphonium, while Midnight Bells has a trio and solo arrangement. Duet and trio parts may be had separately.

For Mixed Chorus, Soloists Narrator and Orchestra

FATHER ABRAHAM (Lincoln); a cantata with music by Charles Haubiel and text by Emily Nichols Hatch. Composers Press, Inc. $2.

This cantata is based on the feeling of the Southern Negro during the Civil War, as they worked on the cotton fields. A brief battle scene leads to a stirring climax which finally resolves into taps in the distance, and the final linking of the North and South. The work has an elaborate setting and is scored for mixed chorus, soloists, narrator and orchestra. The American premiere was given by the N. Y. Philharmonic Symphony at Carnegie Hall on Feb. 10, 1945. Performing time is five and a half minutes.

For Organ or Piano and Strings

FOUR ORGAN SONATAS by Mozart, edited by E. Power Biggs. Music Press, Inc., N. Y. Score $3. Parts 30c.

This is the fourth and final volume of the series. It includes sonatas Nos. 7, 8, 10 and 11. These four brief sonatas are all marked *Allegro* and are scored for 2 violins, 'cello, bass and organ or piano, but can be played by a string orchestra as well.

For Piano Solo

SONATA No. 3, Op. 92, No. 4, by Ernst Krenek. Associated Music Publishers, Inc., N. Y. $2.00.

Here Krenek takes another trip into atonal territory. His sonata is the work of a practiced composer and is written with the greatest economy of means. It also is devoid of melody in the accepted sense and one must have a real flair for the modern style to play it with success.

Songs

I OWE A DEBT TO A MONKEY!, music by Nicolas Slonimsky and words by Kathleen Lamb. Axelrod Publication, Inc., Providence, R. I. 50c.

A light and gay humorous encore song which only the experienced performers might handle with ease. Ranging from E flat above middle C to high B flat the melodic line trips merrily along at quite a pace, ending with the words "I'll say when I visit the zoo, it may be rumor but my sense of humor is supposed to have come from you."

Violin and Piano

BUNCOMBE COUNTY, N. C. (OF AN AFTERNOON), by Ernst Bacon. Associated Music Publishers, Inc., N. Y. $1.00.

Naturally we have lots of local color here in a quasi-hillbilly manner. The piece is effective and the tunes are authentic but there is little originality in the treatment. It is short and should make a fair encore piece.

FANTASY HONGROISE by Stuart Fastofsky. Queens Symphonic Society. N. Y. 75c.

Dedicated to Joseph Szigeti, this Hungarian fantasy is typical of its type. It opens with a *larghetto e rubato* theme, soon changes to *presto* and the last two pages are brilliant with fireworks.

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ZLATKO BALOKOVIC

RECENT DISC ISSUES

(See "Pickup Chatter" for reviews of these recordings.)

BELLINI: Mira, O Norma (Norma); sung by Zinka Milanov (sop.) and Margaret Harshaw (con.) acc. by Frieder Weissmann and the Victor Orch. Victor 12-inch disc 11-8924, $1.

BIZET: Selections from Carmen; N. Y. City Symphony conducted by Leopold Stokowski. Victor set DM-1002, 4 12-inch discs, $4.50.

BIZET: Toreador Song (Carmen); ROSSINI: Largo al Factotum (Barber of Seville); sung by Leonard Warren, acc. by Victor Orch. conducted by William Tarrasch. Victor 12-inch disc 11-8744, $1.

FOSTER: Album of Songs; sung by Richard Crooks and the Balladeers, piano acc. by Frank La Forge. Victor set M-354, 5 10-inch discs, $4.25.

GOLDEN MOMENTS OF SONG: O Sole Mio; Return to Sorrento; La Danza; Mattinata; Jan Peerce and Victor Orch. conducted by Maxmilian Pilzer. Victor SP-8, 2 10-inch discs, $1.75.

MOUSSORGSKY: Boris Godounoff—Farewell and Death Prayer; and Death of Boris; sung by Alexander Kipnis acc. by Victor Orch. and Chorus under Nicolai Berezowsky and Robert Shaw repectively. Victor 12-inch disc 11-8925, $1.

PINSUTI: Bedouin Love Song; CLARKE: Blind Ploughman; sung by Norman Cordon, bass-baritone, piano acc. by Archie L. Black. Victor 10-inch disc 10-1176, 75c.

PROKOFIEFF: Alexander Nevsky—Cantata, Op. 78; Jennie Tourel (mezzo), Westminster Choir (direction John Finley Williamson) and Philadelphia Orch., conducted by Eugene Ormandy. Columbia set MM-580, 5 12-inch discs, $5.50.

ROBIN HOOD: Dramatization by Basil Rathbone and supporting cast. Columbia set MM-580, 4 12-inch discs, $4.50.

SCOTT: Think on Me; BACH-GOUNOD: Ave Maria; sung by Lily Pons with orch. conducted by Pietro Cimara. Columbia 10-inch disc 17376-D, 75c.

SOUTH OF THE BORDER: Mexican and South American Melodies played by Morton Gould and his Orch. Columbia set M-593, 4 10-inch discs, $3.50.

TOSTI: Serenata; and L'Ultima Canzone; sung by Ezio Pinza, piano acc. by Gibner King. Columbia 12-inch disc 71687-D, $1.

VERDI: Miserere (Trovatore); Zinka Milanov (sop.) and Jan Peerce (tenor) with Victor Chorale; Ai Nostri Monti (Trovatore); Kerstin Thorborg (sop.) and Jan Peerce. Both with Victor Orch. conducted by Frieder Weissmann. Victor 12-inch disc 11-8782, $1.

VERDI: Pace, Pace, Mio Dio (La Forza del Destino); MASCAGNI: Voi lo Sapete (Cavalleria Rusticana); Zinka Milanov and Victor Orch. conducted by Frieder Weissmann. Victor 12-inch disc 11-8927, $1.

VERDI: Parmi Veder le Lagrime (Rigoletto); De Miei Bollenti Spiriti (Traviata); Jan Peerce and Victor Orch. conducted by Sylvan Levin. Victor 12-inch disc 11-8926, $1.

WAGNER: Die Walküre—Act III complete; Helen Traubel, Herbert Janssen, and Metropolitan Opera Vocal Ensemble, with N. Y. Philharmonic conducted by Artur Rodzinski. Columbia set MM-581, 8 12-inch discs, $8.50.

WAGNER: So Ist Es Denn Aus Mit Den Ewigen (Walküre); Einsam Wachen In Der Nacht (Tristan); Blanche Thebom (mezzo-sop.) with Victor Orch. conducted by Frieder Weissmann. Victor 12-inch disc 11-8928, $1.

Pickup Chatter

By HAROLD C. SCHONBERG

Recent releases have been predominantly vocal. Columbia has done the most ambitious work with its engravings of the third act of Die Walküre and Prokofieff's Alexander Nevsky. Both have come out well; Walküre especially is an admirable all-around job. The recording is fine and the balance between singers and orchestra is well maintained. Traubel and Janssen are in excellent voice, while Rodzinski paces the music with spirit. His conception sometimes is stiff and he is by no means an ideal Wagnerian conductor. Nearly always, however, his line has clarity and direction, and there is no lagging.

Alexander Nevsky is as musically chauvinistic a piece as one will find anywhere. Written for a Russian film, it is intensely nationalistic, strong, but lacking in the peculiarly individual flavor that Prokofieff has imparted to other equally nationalistic scores like Lt. Kije or Peter and the Wolf. Of course, the nature of the film demanded the treatment the music has been accorded, and its exciting qualities cannot be denied. The composer scores with a deft hand and brings off some resounding climaxes. Here the work is sung in English, except for two Latin texts. This is a first recording; mechanically it is superior and interpretatively appears the same. Tourel's one solo, a mourning song, is done with feeling. The choral passages come out with plenty of volume and not too much definition.

Apparently Robin Hood was designed for children, with a weather eye on the Christmas trade. It contains lots of groaning, blood, screams and death rattles for the dear little kiddies. Local color is provided by quasi-modal harmonic and melodic effects, and there are fanfares of tuckets sounding offstage. In his character of Robin Hood, Basil Rathbone does so much talking about protecting the poor from their cru-u-el masters, justice, evil and other sociological proletarianisms that the Committee on Un-American Activities will shortly be looking into it, no doubt.

"Met" Stars on Single Discs

Perhaps the most outstanding single disc is Milanov's aria from La Forza del Destino. Here her voice is absolutely beautiful and perfectly placed, the only defect being slight tendency toward unnecessary portamento. Her version with Peerce of the Miserere from Trovatore is not as successful; there is too much vibrato and she is not always securely on pitch. Peerce is in good voice and the disc was needed because the Ponselle-Martinelli version is quite old. On her side of this disc Thorborg, with Peerce, does more than an acceptable job.

More Verdi is contributed by Peerce alone, in the famous arias from Rigoletto and Traviata. His singing is acceptable and little more; he forces some tones and there is a feeling of strain. The results are better in the album of Italian songs, where his voice is resonant and fuller. Milanov again, with Harshaw, supplies a needed disc in the Bellini duet, of which there was no adequate modern recording. A beautiful, flowing piece of music, it also is very difficult and demanding. In one or two spots the singers do not see eye to eye on phrasing and pitch, but those are momentary and the final result is worth owning.

Vocal Miscellany

Most of the other singers need little comment. Warren's arias are unnecessary duplications, and there was something wrong with the first side of the review disc, which was muffled and scratchy. The Foster album that Crooks sings originally was released in 1937; it contains prime favorites only. For those who boggle at acquiring the recent album of Boris, Victor offers the last disc separately. It contains the two most popular excerpts in the entire opera. And the Wagner excerpts sung by Blanche Thebom are more notable for vocal smoothness than musicianly insight. Nowhere in the Walküre selection does she suggest the character of Fricka, and on the reverse of the disc the singing is listless.

Turning to the one purely orchestral album listed above, Stokowski's selections from Carmen cover most of the important sections of the opera. He plays them for all they are worth but the orchestra apparently does not think they are worth much. Perhaps Stokowski demands more than it can give; the orchestra here does not efface the memory of the earlier Philadelphia recording or Beecham's Carmen Suite.

OTHER REVIEWS

RIMSKY-KORSAKOFF: Suite from Le Coq d'Or; played by the Minneapolis Symphony Orchestra conducted by Dimitri Mitropoulos. Columbia set MX-254, 2 12-inch discs, $2.50.

This tuneful, richly orchestrated tapestry is one of the concert hall favorites. The music speaks for itself; it can be enjoyed not only by adults but is a good score with which to initiate children into orchestral works. Mitropoulos conducts in his usual clean-cut manner. The recording is on the shrill side.

THOMSON: Five Portraits; Philadelphia Orchestra conducted by Virgil Thomson. Columbia set X-255, 2 12-inch discs, $2.50.

As the composer states, it is as music that these Portraits should be judged. Yet it is difficult to do so because the personality of the "sitter" varies and, correspondingly, the style of composition. Thus we have a mixture of styles that can be explained only in a quasi-programmatic way. This writer is unable to state whether the music is a likeness, and as music alone it certainly is not too interesting. The interpretation is presumably definitive and the recording is good.

KOSTELANETZ CONDUCTS. Columbia set M-574, 4 12-inch discs, $4.50.

He conducts Stardust, Blues in the Night, St. Louis Blues, Manhattan Serenade, Sophisticated Lady, Solitude, Mood Indigo, Stormy Weather, and When Day is Done. Sophisticated Kostelanetz arrangements done in the usual manner. The recording is excellent; what he does to the music is not.

MOZART: Marriage of Figaro—Porgi Amor, and Dove Sono; sung by Eleanor Steber, soprano, and Victor Orchestra conducted by Erich Leinsdorf. Victor 12-inch disc 11-8850, $1.00.

Both arias were in need of modern recording but Miss Steber is not the most fortunate choice. Her voice, rich and full, is handled beautifully, but its hard, bright quality is not Mozartean, nor does it fit the character of the songs she sings. Although her performance is clear and streamlined it is without too great an understanding of the emotional content of the music. The recording is fine, with very clear surfaces.

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Stauber Artists Sing

A delightful musicale was given at the Studios of Greta Stauber on Nov. 4. Ruth Ferry, contralto, with Belle Slater as accompanist, was heard in a fine program of classic airs and German lieder. The opening numbers were the Verdi prati, from Alcina by Handel; the Invocazione di Orfeo, by Peri (Floridia) and 3 English selections by Purcell, Haydn and Handel-Somervell. The main part of the program offered the Schumann Dichterliebe, sung with excellent style, imagination and clear understandable diction. Miss Ferry's closing group included Der Gartner and Das verlassene Magdlein, by Hugo Wolff, and three of the loveliest of the Strauss songs, Ich trage meine Minne, Traum durch die Dämmerung and Ständchen. Soloist and pianist were enthusiastically received by an appreciative audience. Miss Ferry, who has been coaching German lieder with Mme. Stauber, is chairman of the young Artists Audition Committee of the National Federation of Music Clubs and is a talented singer in her own right. A reception was held at the close of the recital, Mme. Stauber being hostess to the artists and officers of the Federation, including Mesdames Anne M. Gannett, Edgar Stillman Kelley, Harry Schroeder, John McClure Chase, Rose Goves Rockwell, Edith Baker Harper, Vera Bull Hull, Lida Knight Morris, Miss Helen Havener and other notables.

M. C.

$1,000 Debussy Pianists' Prize Founded by Schmitz School

SAN FRANCISCO.—Announcement comes from the E. Robert Schmitz School of Piano of the creation of the Debussy Prize for Pianists, donated by Mrs. William Pflugfelder of Garden City, N. Y. The prize, $1,000 in cash, will be awarded in September, 1946, to the contestant adjudged to show the highest musical attainments in a required program of piano compositions by Debussy. The contest is open to pianists of all nationalities, races, religions and ages. Preliminaries will be held in May in various cities of the United States, Canada and Mexico, the finals in San Francisco. All inquiries should be addressed to Secretary, The Debussy Prize for Pianists, 3508 Clay Street, San Francisco 18.

Stanley Bate Returns

Stanley Bate, English composer, has returned to New York after a tour of South America which included appearances in Rio de Janeiro as soloist in his own works, with Eugene Szenkar conducting the orchestra.

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American Composers' Festival

DR. HOWARD HANSON

(at piano), founder and guiding spirit of the Eastman Symposia and Festivals of American Music, with a group of composers who heard first performances of their works at Eastman School of Music Fall Symposium of American Orchestral Works. In the usual order, Vincent Persichetti, Harrison Kerr, Beatrice Laufer, George Henry, Dr. Paul White, Grant Fletcher.

ROCHESTER, N. Y.—Beginning its 21st year of American Composers' Concerts, the Eastman School of Music held its annual Fall Symposium of American Orchestral Works Oct. 23-25. Dr. Howard Hanson, Eastman School director, conducted the Eastman-Rochester Symphony Orchestra in five informal sessions.

Approximately 80 scores were submitted for the Symposium by native composers, most of the works never having been performed. Such works as had had public performance were returned to the composers with the explanation that the Symposium was designed exclusively for the perusal of new compositions. The total of 80 submitted far exceeds any previous event at the Eastman.

During the past 20 years, through the symposia and the annual Eastman Festivals of American Music, Dr. Hanson has been a vigorous champion of native composers. Numerous composers, now well known, have had their first hearings in Rochester.

Chosen after careful study by Dr. Hanson, the following 16 new works were given first performance anywhere at the recent Symposium:

Serenade (Arthur Berger), Suite for Strings (Radie Britain), Symphony in One Movement (Anthony Donato), Folk Dance on an Original Theme, for chamber orchestra (William Fichandler), A Song for Warriors (Grant Fletcher), Symphony No. III, "A Symphony for Free Men" (Don Gillis), Introspective Poem (William Parks Grant), Nuances, Suite for Flute and Strings (Charles Haubiel), Symphony (George Henry), Symphony No. 1 in One Movement (Harrison Kerr), Two Pieces, Andante and Allegretto for Chamber Orchestra (Blaise Montandon), Short Piece for Orchestra (William Naylor), Symphony No. 1 (Beatrice Laufer), Concertino for Piano and Orchestra (Vincent Persichetti), Suite for Strings (Eda Rapoport), Andante and Rondo for Cello and Orchestra (Paul White).

Minneapolis Season Opens with Eclat

MINNEAPOLIS.—October's concerts assured the Twin Cities of an extremely busy season. Sold-out houses were the rule. This was true with the opening concert of the University of Minnesota Artists Course, in Northrop Auditorium, which presented James Melton, tenor. This genial artist was in a "please-the-audience" mood and sang a program ranging from opera airs to cowboy songs with a zest that caused addition of many encores, and made an enjoyable affair for everybody. Carroll Hollister, as accompanist and soloist, contributed to the success of the evening.

Al Sheehan added his name to the list of concert managers with a concert by Hazel Scott, in the concert bowl of the Municipal Auditorium. The program presented by this talented pianist roamed through Bach, Scarlatti, Chopin, Rachmaninoff, Ravel, and De Falla into serious and much less serious compositions by herself. Miss Scott and her assistants, Wilmore Jones, Edgar Brown and Eugene Sedric, were encouraged by the all-out approval of the S.R.O. audience.

Mrs. Carlyle Scott opened her Sunday Series, in the concert bowl of the Municipal Auditorium, with a recital by Grace Moore. This soprano revealed the beauties of three groups of recital songs, and only in encores demonstrated why she is known first as a singer of operas. Alexander Aster gave Miss Moore alert and sympathetic support at the piano.

The Ballet Russe de Monte Carlo appeared on three days, at the Municipal Auditorium (capacity over 9,000) under the management of C. C. Milkes. Fourteen ballets were performed, six of them new. Large audiences applauded the skill of Danilova, Franklin and their colleagues, and fully appreciated the scenery and costumes, the work of the orchestra under the direction of Emanuel Baladon and Ivan Boutikoff. Attendance and enthusiasm increased with each performance.

Symphonic Opening

The 43rd season of the Minneapolis Symphony Orchestra opened in Northrop Auditorium with a Victory Program dedicated to the United States Navy. As prelude to the program, Dimitri Mitropoulos made a short dedicatory speech and conducted Anchors Aweigh. The program comprised Jubilee Overture by Weber, Beethoven's Fifth Symphony and Ernest Bloch's rhapsody America. The Apollo Club, the Presbyterian Choir and the University Chorus assisted in the latter work. The seating plan has been changed so as to bring the cellos to the right and front, backed by the basses, with the first violins, seconds and violas massed to the left. Either because of the reseating or the number of new players, the upper strings lacked sonority, particularly in the last two movements of the Beethoven. However, the Bloch rhapsody shone with intense coloring; Mitropoulos has never excelled the mastery of detail fitted into over-all majesty of concept. The capacity audience of 5,000 was tremendously moved.

St. Paul boasts two major concert courses this season. The Schubert Club announces Astrid Varnay, soprano; Bartlett and Robertson, pianists; the Gordon String Quartet with Lois Bannerman, harpist; Charles Kullman, tenor, and Robert Casadesus, pianist. The Saint Paul Merchants Amusement Committee is sponsoring five concerts: Gladys Swarthout, the Don Cossack Chorus, Enzio Pinza, The Metropolitan Ensemble, and Jan Peerce. E. G. K.

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Joseph Lipscomb in Recital Debut

Joseph Lipscomb, tenor, was a recent debut artist in Carnegie Chamber Music Hall. His voice is a pleasant one, and he used it with skill in operatic excerpts and songs. His diction in English, French and Italian is clear and he sings with restraint and artistry. A large audience applauded cordially. Mr. Lipscomb is a pupil of Astolfo Pescia. B. G.

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Doris Doe's Engagements

Doris Doe, contralto of the Metropolitan Opera, will appear with the New York Philharmonic under Rodzinski in three performances of the third act of Die Walküre on Nov. 22, 23 and 25. She sang ten performances with the Chicago Opera this season in Pelleas and Melisande, Faust, Parsifal and Barber of Seville.

ADDRESSES WANTED

The Musical Courier desires to obtain the present addresses of the following:

Arden, Dorothy	Laholm, Eyvind
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Benner, Tord	Martin, Helen
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Toledo Concert Series Launched

TOLEDO.—The Peristyle Concert Series began in October with a complete performance of Verdi's Rigoletto by Charles L. Wagner's company. The Cleveland Orchestra, Erich Leinsdorf conducting, will appear on Nov. 14, and the Busch Little Symphony on Nov. 28, with Adolph Busch conducting and as violin soloist.

The date of the appearance of the Minneapolis Symphony has not been announced at this writing but it will be in January or February, when Dimitri Mitropoulos will conduct and Egon Petri, pianist, will be the soloist. On Feb. 13 Jennie Tourel, mezzo-soprano, will give a song recital, and on March 1, Artur Rubinstein, pianist, will appear. The series will close late in March with the Pittsburgh Orchestra, Fritz Reiner conductor.

The annual Patrons Concert, a free event for those who support the Art Museum, is always given by the Boston Symphony. The date will fall during the orchestra's western tour in December.

A. McL. T.

Beaver County Civic Opera Presents Traviata

BEAVER FALLS, PA.—The industrial communities which turned out important steel and other implements for the war, such as Ambridge, Beaver Falls, Harmony, Baden, Freedom, Rochester, New Brighton, along the Ohio River, about 25 miles from Pittsburgh, have shown considerable interest in music. Excellent courses are given in the schools and Community Concerts opened a series in the Beaver Falls High School, and sold two series of merit in one season.

This year New Beaver County has organized its own Civic Opera Company, with Anthony Caputo as musical director. Mrs. Jean Dewdell, former New York dramatic coach, is also one of the important factors in training the local artists for the venture. The first production was Traviata, given recently with a cast including Annette Burford as Violetta, Robert Stuart as Alfredo (both guests), Donald Bradfield as the elder Germont; Frances Matijasic as Flora, George Pohl as the Marquis and Doctor and Ruth Brown as Annina. The chorus and orchestra were made up of local and Pittsburgh musicians. Next day a "Pop" Concert was given.

Caston Makes Successful Bow As Denver Symphony Leader

DENVER, COLO.—Saul Caston, well known through his long association with the Philadelphia Orchestra, scored an immediate and triumphant success with the eagerly expectant audience which filled every seat of the large City Auditorium, when he made his initial appearance as the newly appointed musical director and conductor of the Denver Symphony Orchestra. From the opening measures of Weber's Euryanthe overture to the final thrilling climax of Tschaikowsky's Fifth Symphony there was evident the sure, experienced hand, which not only guided the musicians unerringly, but inspired them to do their very best.

In addition to the new conductor there were several changes in important instruments, which added materially to the improved tone quality of the orchestra as a whole, as well as in individual solo passages.

Liszt's Les Préludes was another number on the program in which Caston and the orchestra scored heavily.

A most pleasing addition to the program were the numbers contributed by Anna Kaskas, Metropolitan Opera contralto. In two arias, and a group of three shorter songs, she exhibited her beautiful voice and vocal and interpretative artistry to excellent advantage. She was tumultuously acclaimed by the audience.

The Denver Civic Symphony Society has made a wise choice in its selection of a new conductor and has made a fine start in its ambition to create a major orchestra.

GUSTAV SCHOETTLE.

Portland, Oregon, Fall Season Launched

PORTLAND, ORE.—The fall music season in Portland was opened by Ezio Pinza, basso, at the Auditorium. The distinguished singer attracted a huge audience, and received overwhelming applause in operatic arias and songs, with a demand for many encores. This was the first concert in the Greater Artists Series of the Ellison-White bureau.

A joint program of ballet and opera was given at Benson Auditorium, when Nicholas Vasilieff's Ballet Intime presented colorful Ballet Highlights, and the newly organized Northwestern Opera Association a streamlined version of Cavalleria Rusticana, under the direction of Michael Collins. The opera was sung in memory of Mascagni, and in English, with organ accompaniment by Dr. E. Albert Evans, and with Henry Arcand at the piano. The cast and chorus included many young Portland artists. This was the first of many opera performances planned by this group.

Ellison-White bureau presented The Desert Song in two performances at the Auditorium. This musical by Romberg attracted large audiences. Walter Cassel, Metropolitan Opera baritone, in the role of the Red Shadow, was in splendid voice. Dorothy Sandlin, as Margot, also had a revealed, pleasing vocalism. The stage settings and ballet were elaborate, and the orchestral background well done.

An interesting program at the Art Museum was presented by Adele Anderson, soprano, and Roslyn Frantz, pianist, through the courtesy of the Portland School of Music, Ariel Rubstein, director. Miss Anderson is known throughout the Northwest for her radio work. Miss Frantz has appeared with the Portland Junior Symphony as guest soloist and on many civic programs. Both young artists won much applause from a good-sized audience.

The Monday Musical Club held its first monthly program at the Eastmoreland home of Mrs. C. H. Farrington. A delightful program was provided by a quartet from the Portland Junior Symphony, including Elinore Sharp and William Bailey, violins; Mary Coleman, viola, and Virginia Norman, cello. Speakers included Jacques Gershkovitch, conductor of the Junior Orchestra, and Robert Zimmerman, leader of the Portland Civic Chorus. Mrs. D. C. Jaxtheimer, told of happenings backstage with the Junior Symphony Orchestra. Following the resignation of Mrs. Charles Gale as president of the club, Mrs. Roy F. Owen has been elected.

Under auspices of Beta Sigma Phi, Clorinda Topping, lyric soprano, and Ruth Lorraine Close, harpist, both of Portland, appeared in joint recital in the Sunken Ballroom of the Masonic Temple for the benefit of the Shriners Hospital for Crippled Children. A capacity audience was present.

ERNA E. HOEFS.

Omaha Sells Out Concert Series

OMAHA, NEBR.—The Tuesday Musical Club, Omaha's long-established and largest music club, which has sold out every season for many years, this season disposed of its tickets two months ahead of its first concert and was forced to return many checks. Blanche Thebom, Metropolitan mezzo-soprano, was the first artist heard.

T. W. Summers, of the World-Herald, states that the Goodfellows Charities, sponsored by that newspaper, was incorporated on Jan. 1 of this year. Musical events and other entertainment features on a large scale are presented to raise its fund. A season of grand opera with the San Carlo Opera Company is already announced for next March. Last year the Goodfellows group not only financed regular Christmas bundles, as it has done for many years, but also it gave $6,800 to a playground for colored children, $3,500 to the Fresh Air Camp for undernourished tots, and a substantial sum toward the Children's Memorial Hospital soon to be built.

Max Clayton, local manager, who in the past has promoted sports events, entered the music field with the engagement of Jose and Amparo Iturbi, pianists, at the Municipal Auditorium.

H. M. R.

Duluth Symphony Honors Memory of Lemay

DULUTH, MINN.—In memory of Lt. Col. Paul Lemay, AAF, first conductor of the Duluth Symphony Orchestra, who was recently officially reported killed in action overseas, the orchestra played the Lento movement from Handel's Concerto Grosso No. 10 at the first concert of its 13th season, Nov. 2, Tauno Hannikainen conducting.

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Boston Concerts Include Novelties

BOSTON.—Of special interest to Boston Symphony patrons at the third program was the return here of Albert Spalding and the initial listing of music by Gian-Carlo Menotti. The Italian-American composer's Two Interludes from his opera, The Island God, while not evoking any startling demonstration from the interested audiences, did at least effect a pleasant introduction to prepare the way for Mr. Menotti's Piano Concerto which will be premiered here soon. As for Mr. Spalding, one can forgive him anything when he plays the Adagio from the Bach E major Violin Concerto as exquisitely as he did. Koussevitzky's accompaniment, using some of his best strings in the reduced orchestra, was the acme of good taste and tonal beauty. The final work was the Berlioz, Fantastic Symphony, a Koussevitzky performance which must be heard to be believed. The dramatic intensity evoked from the orchestra is almost incredible.

While the fourth pair of programs produced no novelties, Alexander Brailowsky gave a splendid performance in the Rachmaninoff Piano Concerto No. 2. Dr. Koussevitzky opened with Mozart's "Paris" Symphony, the first time the brilliant and assertive work has been heard here since 1898. Four sections from Prokofieff's Second Suite from the ballet, Romeo and Juliet, and the Rimsky-Korsakov Capriccio Espagnol made up the rest. Several Boston critics and a considerable part of the audiences found much to like in the Prokofieff pieces, a volte-face from the generally unfavorable reception when the work first was performed here in 1941.

The Sunday afternoon series opening concert, also with Dr. Koussevitzky conducting, was enthusiastically received. The list included the Classical Symphony, Copland's Suite from the Ballet, "Appalachian Spring," and the Sibelius Second Symphony.

Among the recitalists, Norma Farber, soprano, gave a very musicianly program at Jordan Hall accompanied by George Reeves. Songs by Revueltas, Fauré and de Falla made up an unusual and interesting list which received intelligent treatment from the singer and her assisting artist.

The Zimbler String Sinfonietta opened a series of New England concerts with a program at Concord, N. H., playing works by Vivaldi, Corelli, Mozart, Grieg and others.

Opera Company Impresses

It needed only the first part of the extended home stay of the Boston Grand Opera Co. to convince your correspondent that Managing Director Stanford Erwin has made a good start in providing reasonably secure opera for Bostonians. It remains to be seen, however, if the Athens of America really wants, or for that matter deserves an opera company of its own. If the Hub wants only the most famous stars, the most eminent conductors, a huge chorus, an orchestra of symphonic proportions, and new, startling settings, one can be sure that Mr. Erwin will be delighted to supply all this and more. Only the most cynical would doubt that Bostonians would be eager to pay with a $10 top at box-office plus handsome endowments from the proverbially open-handed Boston music patrons.

Meanwhile Mr. Erwin is prudently expending his resources at the most vital points. Some of his singers would grace any operatic stage, many are fine performers, and few fall below an acceptable level. The orchestra is usually adequate and the conducting has been, on the whole, distinctly first-class. While the chorus and scenery can stand improvement, even these factors do not obtrude unpleasantly too often. Then, chalk up to Mr. Erwin's credit that he has shown some imagination in providing us with Tristan, Thais, Otello, and the Girl of the Golden West, among others. These certainly are not startling novelties but at least they add welcome variety.

To this writing the operas given include Tannhäuser, Carmen, Butterfly (showing the war really is over), Traviata, Faust, Tristan, Boheme, and Aida. A high general level has been maintained and some of the productions were distinctly superior. Among the principals most often heard, Leonora Corona gave us a deeply moving Isolde in which she looked, acted and sang the part with authentic conviction. Virginia Pemberton excited much audience comment in three appearances thus far, in one of which she substituted at a moment's notice. Many of the singers come from far and wide, but the prize for distance must go to Mariana de Gonitch and Assunta Bruni who sailed from South America for this engagement and who both showed that the trip was certainly not wasted. Robert Shilton is building up a big Boston following: his Rigoletto deserved and drew much favorable comment. Pia Igy in Madame Butterfly and in other roles maintained a fine level in all departments. Georgeana Bourdon and Eduard Rael were outstanding in Carmen, and the work of George Doubrowsky and Claudio Frigerio in Faust merits special mention as does Mona Van's performance in several roles. Among the conductors, Dr. Ernest Knoch impressed with his skill, vigor and authority. Otto Lehman directed ably, as did William Spada.

JULES WOLFFERS.

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Erich Wolff Songs Issued By Harmonia Edition

Harmonia Edition, publishing company of New York City, has released the first American editions of the songs of Erich Wolff. These magnificent songs for serious recital were formerly obtainable only in the expensive and somewhat limited foreign publications. The Harmonia Editions have issued a first selection comprising twelve of the best known lieders by the late Viennese composer. English translations have been added, and the songs have been given titles of romantic style in the vernacular.

The Erich Wolff songs are in the repertoire of many of the most distinguished artists of the concert stage and are on the "favorite song" list of intepreters of lieder such as Julia Culp, Elena Gerhardt, Nelson Eddy, John Charles Thomas and many others. They are now made available and understandable through the Harmonia Edition to a wider list of students and singers.

Titles of those now on sale are: I Am So Alone (Sommernacht), The Whole Wide World (Und alles gehört uns), God's Garden (Alles wie ein wunderbaren Garten), Since You're Near (Alle Dinge haben Sprache), Take Me and Take My Rose (Du bist so jung), From Heart to Heart (Drum sollst du dulden), Memories (Nun ist alles wie in alten Tagen), Harvest Home (Die Krone gerichtet), From Me to Thee (Fäden), Love Me (Knabe und Veichen), Melodies (Ich bin ein Harfe), Close Your Eyes, My Dear (Ein Schlummerliedchen).

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Manhattan Concert Calendar

(CH, Carnegie Hall; CCH, Carnegie Chamber Hall; TH, Town Hall; TiH, New York Times Hall; SH, Steinway Hall; M, morning; A, afternoon; E, evening.)

Nov. 15. Philharmonic-Symphony, Robert Casadesus, pianist, soloist, Rodzinski conducting, CH, E; Miguel Angel, guitarist, TiH, E.

Nov. 16. Philharmonic-Symphony, Robert Casadesus, pianist, soloist, Rodzinski conducting, CH, A; Bernardo Segall, pianist, CH, E; Edmund Kurtz, cellist, TH, E.

Nov. 17. Philharmonic-Symphony Young People's Concert, Sylvia Zaremba, pianist, Ganz conducting, CH, M; Boston Symphony, CH, A; Esther Andreas, soprano, TH, A; Russell Sherman, pianist, TH, E.

Nov. 18. Philharmonic-Symphony, Robert Casadesus, pianist, soloist, Rodzinski conducting, CH, A; Minuetta Borek, pianist, TH, A; New Friends of Music (Budapest Quartet, Webster Aitken, pianist, John Wummer, flutist), TH, 5:30 p.m.; Wanda Landowska, harpsichordist, TH, E; Marie McCormack, soprano, TiH, A; Iva Kitchell, dance humorist, TH, E.

Nov. 19. Simon Barere, pianist, CH, E; Dorothy Minty, violinist, TH, E; Geraldine Smith, soprano, TiH, E.

Nov. 20. Philadelphia Orchestra, CH, E; Gloria Sharaff, pianist, TH, E.

Nov. 21. Concert in celebration of Sibelius's 80th birthday, CH, E; Janina Prus, pianist, TH, E.

Nov. 22. Philharmonic-Symphony, Helen Traubel, Herbert Janssen, Doris Doree, soloists, Rodzinski conducting, CH, E.

Nov. 23. Philharmonic-Symphony, Helen Traubel, Herbert Janssen, Doris Doree, soloists, Rodzinski conducting, CH, A; Raul Spivak, pianist, CH, E; Hazel Griggs, pianist, Young People's Concert, TH, A; Germaine Leroux, pianist, TH, E.

Nov. 24. Sylvia Zaremba, pianist, TH, A; Morning Freiheit, TH, E.

Nov. 25. Philharmonic-Symphony, Helen Traubel, Doris Doree, sopranos, Herbert Janssen, bass, soloists, Rodzinski conducting, CH, A; Dock C. Snellings, baritone, CH, E; Gerald Tracy, pianist, TH, A; New Friends of Music (Budapest Quartet, Erich Itor Kahn, Konrad Wolff, pianists, Milton Katims, violist, and vocal quartet), TH, 5:30 p.m.; Martial Singher, baritone, TH, E; Pearl Percival, soprano, TiH, A; Vyatutas Bacevicius, pianist, TiH, E.

Nov. 26. Hazel Scott, pianist, CH, E; Bach Circle of New York, TH, E; Lilavati, Hindu dancer, TiH, E.

Nov. 27. E. Robert Schmitz, pianist, CH, E; Paula Lenchner, soprano, TH, A; Coté Vandermark, soprano, TH, E.

Nov. 28. Miklos Schwalb, pianist, CH, E; Alton Jones, pianist, TH, E; Euffa Singers, TiH, E.

Nov. 29. Philharmonic-Symphony, Leonard Rose, cellist, Rodzinski conducting, CH, E; Marinka Gurewich, mezzo-soprano, TiH, E.

Nov. 30. Philharmonic-Symphony, Leonard Rose, cellist, Rodzinski conducting, CH, A; Benno Rabinof, violinist, CH, E; Eunice Podis, pianist, TH, M; Alexander Schneider, violinist, and Ralph Kirkpatrick, harpsichordist, TH, E.

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THE GLAMOUR OF MUSIC...

AN ARTIST who spends countless hours in preparing his work for the appraisal of the public knows that it is not only the inherent values, his mastery of a medium that counts, but that equally important is the manner in which his personality is displayed. Those who convince the public that, in addition to art, they possess the subtle attribute of glamour will find rich rewards in the growth of their artistic stature and resultant financial returns.

THE MUSICAL COURIER believes that there is an art of journalistic presentation in recapturing the audience-appeal and unique values of the work of our noted conductors, singers, instrumentalists and dancers. This publication provides such a record in permanent form and for the prospective patron it is an index by which he may judge the art he will wish to enjoy.

IN EVERY ISSUE of the Musical Courier full coverage is assured of the professional field as well as of radio, television, motion pictures, new publications, and the dance.

For those who prefer to aim their advertising at a specific goal we suggest our specialized numbers, as follows:

FIRST PEACE-TIME BOOKING ISSUE, JANUARY 15, 1946

A date timed for the period when 1946-47 plans are being formulated. Road men are then on tour and the invaluable manager-artist information will be used as a guide for bookings.

ORCHESTRAL ISSUE, December 1, 1945

Readers keep this issue from one year to the other, in order to have a complete picture of orchestras over the country.

RADIO ISSUE, February 15, 1946

A comprehensive present-day picture of radio development and the various personalities which hold outstanding positions in that field, it reaches the leading network executives.

Foreign Circulation

The magazine not only will reach booking agents in the United States and Canada, but also those in South America and in the European centers where the music life has been restored.

INTER-AMERICAN ISSUE, April 1, 1946
(Date subject to change)

An exchange of ideas between the sister republics, with important articles on music in the various countries, it also introduces U. S. artists to the Latin-American public.

HOLLYWOOD ISSUE, May 1, 1946

Music in the movies, including the latest methods now being used in preparing films, and the manner in which musical talent comes to hearing. A number which discusses the work of the studio music heads on the West Coast.

We suggest that you place your advertising in the issue in which it will be most effective.

Reserve space early to insure good position. For advertising rates and information communicate with the nearest office of the Musical Courier.

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